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Teacher's Manual

for

CHORAL TECHNICS

By Dr. Will Earhart

detailed explanation of its actual use in the classroom to-
her with extensive graded and classified lists of additional
oral material which may be used in connection with the text

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proficiency; and hopeless are all the necessary beginnings of technical study at any age or stage if they are made to hold no musical or cultural value in themselves. It is a tragic, a stupid, an unforgivable blunder on the part of teachers that they should thus separate, in their thought and in their practice, musical art and musical technics. The remedy is to recognize that the *aesthetic ear must be turned toward every tonal experience from the very beginning,* even if that experience be but hearing a single tone. A singer who did not thus appraise sensitively the quality of every tone he produced, even in the most stodgy exercise, would be considered hopeless; and every such appraisal is an *aesthetic judgment,* and every such exercise of nice discrimination and taste leads infallibly toward a cultural result. But teachers in schools and studios often permit piano students, choruses, orchestras, bands, solo instrumentalists, harmony students, music students of every kind, to attack tone after tone, feature after feature of music, and indeed, whole pieces of music, without for one moment considering whether their tones are anything but correct in time and (possibly) in intonation, or whether the "technical" feature, such as a rhythm or a chord, has any musical significance or value whatsoever. Unless the teacher understands that every note in this book is intended for constant aesthetic appraisal for the students as well as for their technical understanding, and is therefore to be produced as beautifully as possible, the large purpose of this book will be frustrated, no matter what technical powers the teacher may proudly point to as having been gained by the students. Exercises *in music* are *musical;* all *tones* are musical; all chord-forms and chord progressions are musical. At least they are potentially so, and will be so in fact unless we wilfully cause the students to turn a blunt, fact-finding ear, instead of an aesthetic ear, toward these matters. The "technics" in this book should therefore no more be separated from their musical connotations than "music" —meaning compositions—should be separated from all conceivable technical and rational considerations. In short, musical technics do no more—*and no less*—than explain *music;* which is to say that they hold up to our admiring understanding the infinite number of component features, together with their symbolization, by which music attains its charm and establishes communication with us.

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CHORAL TECHNICS IN THE CLASSROOM

SUGGESTIONS TO TEACHERS

1. The book is designed to underlie and accompany a progressive course in choral singing of some two to four years' duration.

2. It seeks to add to this acquisition of repertory a definite knowledge of the elements of music; finer aural sensitivity and discrimination; some understanding and appreciation of musical art in its general aspects.

3. The book is not supposed to supplant practice on Choral Literature. That practice should rightly form the basic feature of a choral course. But use of this text would result in accompanying the acquisition of repertory (which is progress viewed on the objective side) with a subjective progress defined in terms of growing powers, knowledges, and understandings on the part of the chorus members.

USE BY BEGINNING GROUPS

4. A beginning group that might be represented in public schools, let us say, by ninth year students, or in evening schools or community choruses by adults with little musical or vocal knowledge, should begin at the beginning of the book and be content to study no choral song after the manner provided in the book until they have reached the little excerpt from Nanini on page 17 (or possibly some song of no greater difficulty that a teacher or conductor may have at hand and be desirous of practicing).[1]

5. Having sung the song by Nanini, the beginning group should then and there widen its musical experience, strenghten and confirm its sight-singing power, and enlarge the repertory of pieces that it may sing for the pleasure of others, by learning additional pieces of substantially the technical grade represented by the Nanini piece. List I, appended—which might, of course, be indefinitely extended—is illustrative.

6. The teacher should be prepared to give, in connection with each of the additional pieces studied, the kind of technical treatment and musical analysis given in the book in connection with the Nanini piece. *It is precisely this richer and stronger vocal, theoretical, and appreciational study, ordinarily largely or wholly omitted from the acquisition-of-repertory course, which this book insists upon and for which it provides the pattern.*

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1. At this point paragraph 16, following herein, should be read.

TABLE OF CODES

CODE	COLLECTION
A. C. 1.	The A Cappella Chorus, Vol. I, Jones and Krone
A. C. 2.	The A Cappella Chorus, Vol. II, Jones and Krone
A. C. 3.	The A Cappella Chorus, Vol. III, Jones and Krone
A. C. 4.	The A Cappella Chorus, Vol. IV, Jones and Krone
A. C. 5.	The A Cappella Chorus, Vol. V, Jones and Krone
A. C. M.	Arnold's Choral Music
A. M. V.	Anthems for Mixed Voices
B. B.	The Bohemian Brethern
B. C.	Bach Chorales
C. A. C.	A Cappella Choruses,—Cain
C. C. M.	Collection of A Cappella Motets
C. C. Y.	The Christian Church Year—Vol. I, Mixed Voices, A Cappella Dr. Carl F. Pfatteicher—(C. F. Choir Edition No. 65)
C. G.	Collection by Gevaert
C. O. F.	Choruses in Octavo Form
C. M. R.	Church Music Review
C. S.	Choral Songs
D. C. 1.	The Dett Collection of Negro Spirituals—FIRST Group
D. C. 2.	The Dett Collection of Negro Spirituals—SECOND Group
D. C. 3.	The Dett Collection of Negro Spirituals—THIRD Group
D. C. 4.	The Dett Collection of Negro Spirituals—FOURTH Group
E. H. B.	English Hymns adapted to Bach Chorales
G. A.	General Anthems
L. O.	Laurel Octavo
M.	Modern Series
M. C.	Music for Christmas
M. S.	Moravian Standard Secular Choruses

TABLE OF CODES

(Continued)

CODE	COLLECTION
N. P. B.	Novello's Part-Song Book
O. C.	Oxford Choral Songs
P. S. M.	Palestrina Sacred Music
S. A. C.	Select A Cappella Choruses
S. C.	Select Chorales
S. D. E.	St. Dunstan Edition
S. M.	Sacred Music
S. P.	Songs of the People
S. S. C.	Schirmer's Standard Secular Choruses
T. S. M.	Tschaikowsky Sacred Music
V. C. M.	Vocal Chamber Music
Y. B.	The Yearbook Press

CODE	PUBLISHER
A.	Edward Arnold & Company
A. S.	The Arthur P. Schmidt Company
B.	C. C. Birchard & Company
B. M.	The Boston Music Company
C.	Curwen Incorporated
C. F.	Carl Fischer, Inc.
D.	Oliver Ditson Company
E. S.	E .C. Schirmer Music Company
F.	J. Fisher & Brother
G.	The H. W. Gray Company
H.	The Raymond A. Hoffman Co.
H. & M.	Hall & McCreary Co.
K.	The Neil A. Kjos Company
M. W. & S.	M. Witamrk & Sons
N.	Novello
P.	Patterson's Publications
S.	G. Schirmer, Inc.

LIST I*

CHAPTER III

TITLE	KEY	SOURCE	
		Collection	Publisher
Lift Up Your Heads, Ye Mighty Gates	G.	C.C.Y.	C.F.
All My Heart This Night Rejoices	G.	C.C.Y.	C.F.
God Who Madest Earth And Heaven	G.	C.C.Y.	C.F.
I Hope My Mother Will Be There	G	D.C.1.	H. & M.
Poor Pilgrim	G	D.C.2.	H. & M.

Note (a) The songs in this and the succeeding lists reflect *specific technical features explained in the text*, and do not represent merely *general grades of difficulty*.

(b) If any song listed contains a feature not explained in the text, such feature will be found non-essential and easily susceptible of explanation by the teacher.

(c) A teacher may wish to depart from the rigid correlations with the text that restrict him to a few keys or to elementary rhythms. If resourceful, there is no reason why the teacher should not so depart in detail, while he remains within the general technical area elucidated.

(d) The lists are restricted to a few easily accessible and comparatively inexpensive publications. Innumerable hymnals, chorus collections, etc., are scattered among various choral bodies, and any individual choral group may well substitute songs from such an individual library for the songs of general accessibility that are named in the lists.

(e) The few collections specified will be found worthy of inclusion in a permanent library of standard choral literature, progressively arranged.

7. While enlargement of experience and confirming and establishing of powers is taking place in connection with the foregoing list, the group should also, *at the same time*, be studying and practicing pages 19 to 24 in Chapter IV. Arrived at page 25, they will be prepared to learn the song HOLY, HOLY by Bortnianski. The acquisition of this song represents the winning of a new and more advanced position; and this, like the earlier position, remains to be consolidated. For that purpose the songs in List II (and many more might be adduced) may be used. Each should be studied as fully as was HOLY, HOLY, and not merely be *added to* repertory without being made to *add to* the powers and understandings of the singers.

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* In any fairly complete collection of hymns for school or church, some or all of these hymns, by the names given, will be found: Key of C—Boyleston, Ferguson, Festal Song, Rathbun, Retreat, St. Petersburg Zephyr. Key of D—Darwall, Ibstone, Nashville, Warwick.

LIST II

CHAPTER IV

TITLE	KEY	SOURCE	
		Collection	Publisher
Evening And Morning	F.	C.C.Y.	C.F.
As With Gladness Men Of Old	B-flat	C.C.Y.	C.F.
When I, O Lord, Thy Might Behold	B-flat	C.C.Y.	C.F.
In Prayer Your Voices Raise Ye	B-flat	C.C.Y.	C.F.
Praise Ye The Lord, To God Give Thy Chorus	B-flat	C.C.Y.	C.F.
Mary And Martha	F.	D.C.1.	H. & M.
Praise God, The Lord, Ye Sons Of Men	F.	S.C.	H. & M.
York Tune	F.	A.C.1.	M.W. & S.
Song Of Praise	B-flat	A.C.1.	M.W. & S.
Lord, For Thy Tender Mercies' Sake	F.	A.M.V.	D.
Swiss Skiing Song	F.	S.P.	K.
Love Me Truly, Shepherdess	F.	S.S.C.	S.
Number 4	G.	C.C.Y.	C.F.
Number 18	C.	C.C.Y.	C.F.
Numbers 51, 54, 56	G.	C.C.Y.	C.F.
Chumbara—French Folk Tune	D.	A.C.1.	M.W. & S.
Come Again, Sweet Love	G.	A.C.4.	M.W. & S.
Now Thank We All Our God	D.	A.C.4.	M.W. & S.
Old Flemish Love Song	C.	C.G.	G.

8. While the consolidation of the new position is taking place, the group should be preparing the way for an advance to a third position by carefully studying and mastering pages 27 to 35, in Chapter V. While completing the learning of ADORAMUS TE, on page 35, the group may read pages 36-38 and next essay the SWEDISH FOLKSONG on page 38; and similarly, as that undertaking approaches completion, the group may proceed to page 41, TO THEE I CRY. These three songs, while widely diverse in style, fall within one unit technically; and List III, of songs that maintain choral singing while the pupils explore in study and practice the ensuing text up to page 49, similarly embraces compositions diverse in style but within the technical area already defined.

LIST III

CHAPTER V

TITLE	KEY	SOURCE	
		Collection	Publisher
If Thou But Suffer God To Guide Thee	a-C	C.C.Y.	C.F.
Open Now Thy Gates Of Beauty	C-a	C.C.Y.	C.F.
Light Of Light, Enlighten Me	G-e	C.C.Y.	C.F.
God Reveals His Presence	G-e	C.C.Y.	C.F.
O Bone Jesu	a-minor	S.A.C.	H. & M.
Nunc Dimittis	e-minor	S.A.C.	H. & M.
Now Rest Beneath Night's Shadow	G-e	B.C.	H. & M.
Praise God, The Lord, Ye Sons Of Men	G	B.C.	H. & M.
Sweet Kate	B-flat	A.C.1.	M.W. & S.
O Filii Et Filiae	a-minor	A.C.1.	M.W. & S.
While By Our Sleeping Flock We Lay	C-a	M.C.	E.S.
Pain At Parting	e-G	C.A.C.	H.
She Is So Dear	a-C	V.C.M.	D
O Holy Father, Infinite In Mercy	a-minor	P.S.M.	E.S.
O Thou From Whom All Blessings Flow	G-e	T.S.M.	E.S.
Number 14	g-B-flat	C.C.Y.	C.F.
Number 16	B-flat	C.C.Y.	C.F.
Number 17, 71	C	C.C.Y.	C.F.
Numbers 20, 38, 50, 53, 62, 69	G	C.C.Y.	C.F.
Numbers 36, 65	D	C.C.Y.	C.F.
Numbers 68, 73	B-flat	C.C.Y.	C.F.
My Lord, What A Morning	D.	D.C.2.	H. & M.
'Tis The Old Ship Of Zion	G.	D.C.2.	H. & M.
Is There Anybody Here?	F.	D.C.4.	H. & M.
Since First I Saw Your Face	D.	A.C.4.	M.W. & S.
For The Beauty Of The Earth	B-flat-g	E.H.B.	P.
Brightest And Best	d-minor	E.H.B.	P.
To God On High Be Thanks And Praise	F.	S.M.	E.S.
Ave Maria	F.	L.O.	B.
O Eyes Of My Beloved	F.	C.S.	E.S.
To Thee We Sing	F.	G.A.	B.M.
Prayer from "Alceste"—*Gluck—arr. Fisher*	F.		D.
When Peaceful Night	G.	M.S.	S.

9. By the time the singers have completed Chapter VI (which includes BLESSED THEY, on page 49, and FOR ALL THE RIGHTEOUS LIGHT IS SOWN, on page 57) they have practiced in all major and minor keys up to and including three sharps and three flats; have studied a wide array of rhythms; and have become acquainted with many chromatic (or accidental) tones. The number of desirable choral pieces that lie within the extensive area now open is enormous, and the list that follows must therefore be considered as merely representative. If, however, a conductor abandons it in favor of other compositions that he prefers, he should scan carefully any such chosen substitutes to ascertain whether they introduce any keys, chromatics, rhythms, or other features that have not yet been explained in our text. If they do so he may then decide whether he wishes to make the attendant explanations himself or whether he prefers to defer practice on the selections until the book has introduced and explained the embodied features. No resourceful teacher need fear in the least to take the first of these paths; but it is appropriate to remark that the lists thus far compiled reflect no such departures, but remain within the specific areas explored.

LIST IV

CHAPTER VI

TITLE	KEY	SOURCE	
		Collection	Publisher
Numbers 41, 45, 52, 59, 60	A.	C.C.Y.	C.F.
Numbers 12, 40, 42, 47, 48, 58	E-flat	C.C.Y.	C.F.
Numbers 22, 25, 27, 28	E-flat	D.C.1.	H. & M.
Numbers 7, 14, 19	E-flat	D.C.3.	H. & M.
Page 3, Opening Chorus	A	A.C.1.	M.W. & S.
Oh Man, Behold Thy Master	E-flat	B.B.	C.F.
Robin Loves Me—*arr. F. Damrosch*	A.		S.
O Lord the Maker of All Things—*W. Mundy*	A.		C.F.
Slumber Song—*E. MacDowell*	A—Mixed Voices		A.S.
Water Boy	E-flat	L.O.	B.
The Solitary Reaper	A.	A.C.M.	A.
Now With Hands To God Uplifted	E-flat	S.M.	E.S.
Come Again! Sweet Love—*J. Dowland*	A.		D.
The Bell—French Folksong—*arr. by William Arms Fisher*	A.		D.
Love Wakes And Weeps	A.	L.O.	B.
As Torrents In Summer	E-flat	N.P.B.	N.
Holy, Holy, Holy	F.	C.O.F.	F.

TITLE	KEY	SOURCE	
		Collection	Publisher
God Be In My Head	D.	Y.B.	B.
Lo, A Voice To Heaven Sounding	D.	C.C.M.	E.S.
Brother James' Air	D.	O.C.	C.F.
The Nightingale	a-C	L.O.	B.
My Eyes For Beauty Pine	F.	N.P.B.	N.
Yeo, Yeo, Yeo, Yeo, Yeo, Sir	D.	O.C.	C.F.
From Lyons As I Journeyed	B-flat	C.G.	B.M.
Additional Choruses	A, E-flat	S.A.C.	H. & M.
" "	"	B.C.	H. & M.
" "	"	S.C.	H. & M.
" "	"	A.C.1.	M.W.&C.
" "	"	A.C.4.	M.W.&C.

10. Chapter VII completes the survey of keys, and in particular makes a study of six-eight measure. The choral material in correlated List V names compositions that adhere closely, as have all earlier lists, to the expositions in the text and to the features presented in the representative selection, in this case the song, WHICH IS THE PROPEREST DAY TO SING, on page 75. The list does, however, name compositions that depart, or advance, from the strict boundaries of the text in that they present one rhythmic group frequent in six-eight but not found in the Arne piece, and also introduce nine-eight measure. The departures are in appearance rather than in reality, however, since all the *elements* necessary to the understanding and practice of these specific features have already been thoroughly explained. The resourceful teacher will therefore find no difficulty in thus extending the boundaries of study, but will rather welcome the opportunity.

LIST V

CHAPTER VII

TITLE	KEY	SOURCE	
		Collection	Publisher
Christmas Day	A-flat	A.C.1.	M.W. & S.
The Song Of Deborah	A-flat	A.C.1.	M.W. & S.
Lament	f-minor	A.C.1.	M.W. & S.
Cicirinella	G.	A.C.1.	M.W. & S.
When I Am Gone	f-F	A.C.1.	M.W. & S.
Ipsa Te Cogat Pietas	f-minor	A.C.1.	M.W. & S.

TITLE	KEY	SOURCE	
		Collection	Publisher
A large selection of choruses for S.A.B.		A.C.2.	M.W. & S.
Beautiful Dreamer	G.	A.C.2.	M.W. & S.
Beautiful songs, almost wholly for three parts (S.A.B.) and in keys with fewer than four sharps or four flats		A.C.3.	M.W. & S.
Ave, Verum Corpus	D-flat	A.C.3.	M.W. & S.
Song Of Toil	f-minor	A.C.3.	M.W. & S.
Czecho-Slovakian Dance Song	A-flat	A.C.4.	M.W. & S.
The Sleep Of The Child Jesus	f-minor	A.C.4.	M.W. & S.
Lo, What A Beauteous Rose	A-flat	A.C.4.	M.W. & S.
The Home Of Liberty	f-minor	A.C.5.	M.W. & S.
Sing We And Chant It	A-flat	A.C.5.	M.W. & S.
O, I Got A Light	E.	D.C.1.	H. & M.
Balm In Gilead	B.	D.C.1.	H. & M.
Somebody's Knocking At Your Door	E.	D.C.1.	H. & M.
Go Down Moses	f-minor	D.C.1.	H. & M.
Bless The Lord	E.	A.M.V.	D.
Sweet Day Is Softly Dying	F-sharp	L.O.	B.
Like As The Heart Desireth	A-flat	P.S.M.	E.S.
The Grasmere Carol	F.	A.C.M.	C.F.

11. Chapter VIII embarks upon what must probably remain for singers and theorists the uncharted sea of chromatic practice. The correlated material in the first part of List VI is characterized mainly by avoidance of compositions that would present rhythmic or harmonic difficulties, or complexities in part-writing, *in combination with* chromatic difficulties.

LIST VI

CHAPTER VIII

Since all essentials of rhythm, keys, modes, and chromatics have now been explored, a world of beautiful music awaits the choral group. The first part of the list following specifically emphasizes chromatic tones, and is therefore closely correlated with the text. The second part of the list, however, consists of particularly attractive pieces that are merely generally in grade at this time, either because they are not too long, too abstruse in style, too intricately woven, too extended in vocal compass, or too rapid and difficult vocally. In the main the pieces in both sections are for four voice parts, but when for more (and the exceptions are noted) they will still not be found difficult.

After the last of these lists have been finished a field of large, complex, and even monumental compositions, still further incites the seasoned, competent chorus. It should never be forgotten, however, that greater length and difficulty do not necessarily imply any increase in sheer musical worth and beauty.

TITLE	KEY	SOURCE	
		Collection	Publisher
Father Abraham	A-flat	D.C.3.	H. & M.
Baptism	f-minor	D.C.4.	H. & M.
By And By	A-flat	D.C.4.	H. & M.
Ev'ry Time I Feel The Spirit	E-flat	D.C.4.	H. & M.
Pray On The Way	G-flat	D.C.4.	H. & M.
Come, O Lord, With Gladness	e-minor	A.C.5.	M.W. & S.
Hungarian Lullaby	f-minor	M.	G.
Requiem	D-flat	L.O.	B.
All In The April Evening—*Hugh Roberton*	E-flat		C.
De Profundis—*Gluck*	d-minor	S.D.E.	E.S.
Sorrow (Finnish Song)—*Palmgren*	e-minor—4 parts		S.
Summer Is Gone—*Coleridge-Taylor*	C.		C.

Large numbers of beautiful choral songs of all grades remain in the collections that are named in the series of lists. The twelve selections following are a few of the hundreds of moderate difficulty that are similarly attractive, but that are available only in separate octavo form:

On Canaan Shore—*arr. by H. W. Loomis*—(4 Parts and Solo Voice)	L.O.	B.
Matthew, Mark, Luke and John — West Country Folksong—*arr. by G. T. Holst* (A Section in Six Parts)		C.
He's Gone Away—Southern Mountain Song, *arr. by Joseph W. Clokey*		F.
An Eriskay Love Lilt—Hebrides Song—*arr. by Hugh S. Roberton*		C.
Praise The Lord—*arr. by Koshetz*		M.W. & S.
Norwegian Cradle Song—*ar. by Luvaas*	L.O.	B.
Almighty And Everlasting God	L.O.	B.
I Behold Her Beautiful As A Dove—*Healey Willan*		C.F.
Where'er I Go—*Brahms* (S.A.A.T.B.B.)		B.M.
Cargoes—*P. C. Lutkin* (Bass at times divided)	M.	G.
Send Out Thy Spirit (S.S.A.T.T.B.B.)	C.M.R.	G.
A Violin Is Singing In The Street—(S.A.T.T.B.)		M.W. & S.

USE BY ESTABLISHED GROUPS

12. Established groups that have acquired a goodly repertory, but possibly largely by rote, may wish to improve their knowledge and power, without discontinuing their practice in advanced choral literature and "going back to the beginning." Possibly this book has a greater field of usefulness with just such groups than with beginning groups, because the musical experience of these singers has at least provided them with a foundation on which to build, and it has at the same time revealed to them the precise nature of the instruction they need.

13. Any one of several plans may be adopted by groups of this kind, according to the degree of their advancement in repertory, the amount of musical knowledge they possess, an the width of the chasm that may exist between their knowledge and their practice. These factors vary so greatly that what might be desirable for one group might well be far from the most desirable plan for others, but some general suggestions are nevertheless offered.

14. Groups of a moderate degree of advancement, that are singing separate choral pieces of a grade that ranges, broadly speaking, from "Adoramus Te" on page 35 to "For All The Righteous Light Is Sown", on page 57, (with inclusion of the intervening numbers) will do well to take up one of these parallel pieces in our book—let us say "Adoramus Te," on page 35—and approach it as the book does. This implies beginning on page 29, reading the text (not memorizing and reciting it) on pages 29, 30 and 31 (practicing Exercise 14, on page 30 in this process); thence turning to page 34 and reading it and page 35; undertaking to sing "Adoramus Te"; reading the "Observations" on pages 36 and 37 during the practice on "Adoramus Te".

If the chorus members have not been previously trained in solmization they will of course be unable to read "Adoramus Te" by the *so-fa* syllables; but the first chord, at least, may be so sung until tonic-chord effect in the minor mode has become associated with the syllables *la, do mi, la,* and, according to the abilities and interests of the group and its teacher, some further applications of the *so-fa* syllables may be made. An excellent practice, indeed, is to teach the entire piece *by syllables, by rote.* (It will be done by rote, anyway, if words are used at sight.) The "Swedish Folksong" on page 38 may then be similarly undertaken. Before essaying "To Thee I Cry", on page 41, recourse should, however, be had to pages 60, 61 and 62, and particularly to the last two measures on page 64, which are in the key of E-minor. (The last piano chord on the page must, of course, be omitted in this case.) Recourse may be had, too, to Exercise 11, page 22, and to the text at the foot of the preceding page, for the sake of definitizing the concept of the dotted-quarter-note rhythm that is found in "To Thee I Cry"; and contributory or underlying study may at this or at any future time turn the chorus back to far earlier pages. Such

procedure seems fragmentary and ill ordered; but it is made necessa and desirable because the knowledge possessed by the chorus members also fragmentary and because their course in the past has been very il ordered.

15. Groups of a comparatively high degree of advancement in Chor repertory—represented, let us say, by such pieces as "The Chimes C Paris" page 93, or "A Cossack Was Riding", page 100—but that hav large gaps in the musicianship that should underlie such practice, ma proceed, as directed in the preceding paragraph, by assembling technic repair-parts and buttressings around all compositions that are undertake until the assemblage is complete; or they may bridge the gap betwee knowledge and practice by building from both shores at once, as is don in building material bridges. This later suggestion means that the reperto practice may be allowed to proceed without modification for a time, whi the group begins at or near the first page of this book and works onwa as a beginning group might do. Sooner or later, however, knowled gained in this elementary but fundamental study will begin to have bearings upon the technics of learning new compositions, even though these compositions be quite advanced. A harmonic procedure, a chromatic sign, a key, a rythmic figure, a feature of design, may chance to become at any moment, the connecting link between the separate choral composition containing it, on one hand, and the textbook, on the other; and once the connection has become evident, it should be immediately worked upon and enlarged—desirably in much the manner suggested for choruses of lesser advancement in the paragraph immediately preceding. Eventually, under this process, knowledge and power, approaching from below, and choral repertory, approaching from above (if that repertory is meanwhile wisely chosen), will tend to meet and merge. A logically complete system of knowledge, together with attendant power, is not, it is true, hardly to be expected in such cases. But when is anyone's musical knowledge and power thus wholly complete in relation to his advancing musical practice? What would be the content of such complete knowledge and power? An ever closer approximation to it is all that can be hoped for.

16. An extremely important factor in bringing knowledge into full relation to practice is the selection of choral compositions that have musical worth, but that are not beyond the technical understanding and power of the group. Music that can not be comprehended or that can not be independently worked out in reasonable time by the members of a chorus should not be selected.

17. Indispensable to any right and successful use of this course is realization on the part of the teacher that genuine musical experience, aesthetic activity, and cultural development are not held in abeyance until imposing pieces of music that bears opus numbers are reached. Hopeless would be the teaching of music to children if no cultural result could be expected until and unless they reached high school or college grade of

CHORAL TECHNICS

A COURSE

INTEGRATING

SIGHT SINGING, VOCAL TRAINING,
CHORAL REPERTORY, *and*
MUSICAL UNDERSTANDING

by

WILL EARHART

NOTE: Purchase of this book entitles a teacher to a free copy of *Teachers' Manual for "Choral Technics"* (which contains not only a detailed guide to the use of the book but also extensive and graded lists of supplementary choral music which may be used in connection with the text itself), by Dr. Earhart. If it is not included within this copy, kindly write the publisher for same.

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PREFACE

As a teacher the author of this book more than once has felt that the needs of students were misconceived and their progress in a liberal education was impeded by over rigid compartmentalization of subject-matter. He has seen students, lured by the charms of music, enter its rich field, only to find it broken up into countless dusty patches, each of which walled itself rigidly against receiving any trickle of moisture from other parts of the territory. If, as a teacher of any one branch, such as sight singing, choral ensemble, ear training, harmony, violin playing, or what not, he dutifully restricted himself to the factual matters logically pertaining to that one branch, he observed that the students were in danger of remaining insulated from the life-giving currents that should quicken music as a whole. Moreover, the students themselves often became vaguely distressed by the deprivation, and in disappointment abandoned further study as soon as possible. Thereby they remained not only musically unenlightened, but also uninstructed and unskilled in the particular knowledges and skills for the sake of which the sacrifice had been made.

Of course to confine subject-matter thus to sharply drawn boundaries greatly simplifies and concentrates the task of the teacher; and this may be one reason why teachers so readily embrace restrictions that might else appear pedantic. Moreover, to effect a synthesis or integration of disparate factors into one full-orbed course entails dangers of diffusiveness and dilettanteism. Nevertheless, for the masses of students and amateur followers of music, whose future is not dependent upon professionalized knowledge and skill with relation to teaching harmony or other such branch, a broad course that develops present musical interest and understanding is more appropriate than a microscopic investigation of a narrower field.

It is such a fairly broad course that this book is designed to provide. There is no avoidance in it of technical study; but on the other hand there is no attempt to make one phase of technical study highly efficient by forgetting everything else, thereby causing the minds of the students to move in an aesthetic vacuum. It is true that the best type of teacher, granted an ideal situation, would collect and give to the class anyway such related materials as have here been assembled: but it is almost too much to ask the busy teacher in the ordinary situation to bring together and put in form for classroom presentation the necessary mass of wide-flung materials; and so these have been collected here as a matter of serving the teacher's convenience.

The book, as is evident, is designed to be placed in the hands of the students. Ostensibly it appears as a "first year" or "beginning" book for choral students; but probably it will find usefulness as a collateral textbook to accompany classes through several years of progressive choral study. One reason why it may fulfill this latter function is that sight singing is a skill rather than a knowledge, and long continued practice over a larger repertory than can be collected in one book is essential to the attainment of proficiency. Moreover, high school choruses, as well as adult choral societies, are likely to contain members of widely divergent sight-singing abilities, and some of the less proficient may find help here in explanations and exercises that are not needed by the more advanced members. Another reason is that vocal study in advanced stages still retains many of the forms of practice that marked its beginnings. Just as a pianist never ceases to practice scales, so

does a singer never cease to practice certain vowels and melodic figures. If modes, keys, rhythmic forms—the materials of sight singing—are correlated with this vocal practice, as in this book, it may well be that an advanced class, on undertaking a new composition, may have recourse to related pages here, for preparation and for refreshment of memory. Matters of harmony, form, and style might similarly be reviewed and be carried to further development in application to choral songs introduced as supplementary in connection with a leisurely first journey through this book, or long after that initial study of it had been made.

Over-minute study within a limited field is often prosecuted in the name of thoroughness. Such thoroughness, however, should follow larger experiences. New territory is not gained by a microscopic searching of each square foot of the ground as one proceeds into it; only after one has lived in a place for a time will he bend his attention to scrutiny of minute details. Interest and enthusiasm that come from the larger view may lead later to searching inquiry, but searching inquiry at the beginning may check progress. And choral singers are neither research students nor specialized professionals, but are lay members of the large musical fraternity. The vocal knowledge and technical attainments necessary to the concert artist, the musical erudition and skill necessary to the professional orchestra player, and the learning appropriate to the critic and historian of schools and styles of composition, are only slightly forecast in these pages. The most that the teachings here can do is to set the feet of the pupils upon the right roads. If some of them would move further along these roads they must seek additional companions and teachers.

It remains to be said that the "Chapters," as will readily be seen, are in reality **sections**, each of which contains a large and substantial unit of study. A chapter is not, therefore, a "lesson" or a "week" of study, but is a division of study and practice that should be dwelt with until it has been fairly well mastered. A year is probably the minimum time in which the book can be given a first reading, even if little practice is undertaken; and vocal technic and sight-singing power, if the chorus members had little knowledge or skill at the beginning, would even then not be very firmly developed.

The better plan is to use the book for the presentation and teaching of essential facts, but to extend the period of practice, with respect to vocal exercises, sight singing, and repertory, far beyond the period required for a first reading, on to and through the period required for the attainment of technical capability. This might well hold the book in basic use for two or three years, during which time many choral songs in addition to those included in its pages would be needed.

WILL EARHART.

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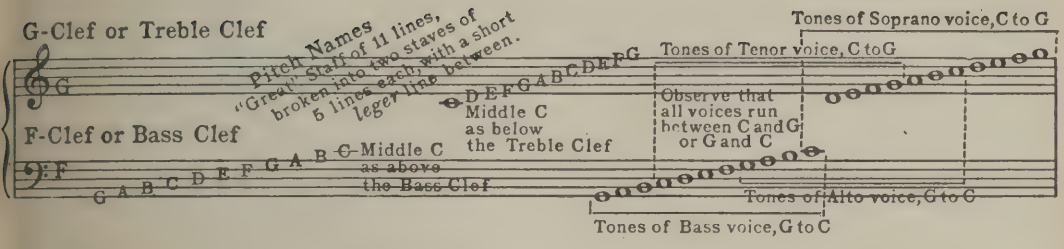
CHORAL TECHNICS

CHAPTER I

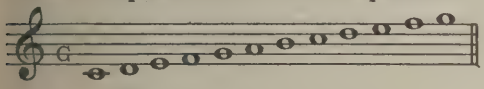
BEGINNINGS

INFORMATION

NOTATION

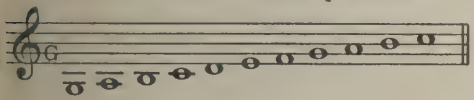

G-Clef or Treble Clef
Pitch Names
"Great" Staff of 11 lines, broken into two staves of 5 lines each, with a short leger line between.
Tones of Soprano voice, C to G
Tones of Tenor voice, C to G
D E F G A B C D E F G
Middle C as below the Treble Clef
Observe that all voices run between C and G or G and C
F-Clef or Bass Clef
G A B C D E F G A B C Middle C as above the Bass Clef
Tones of Alto voice, G to C
Tones of Bass voice, G to C

Tones of Soprano Voice, C to G, on separate staff.



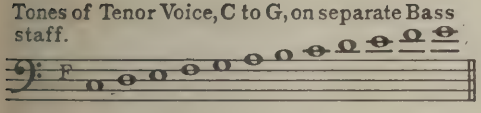
Soprano is the voice of all children and is the high voice among women.

Tones of Alto Voice, G to C, on separate staff.



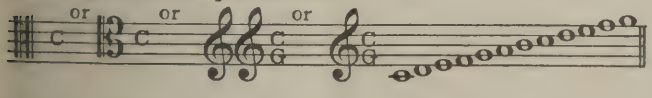
Alto is the low voice among women. **Observe that the tones below Middle C now appear on added lines, or leger lines, and spaces.**

Tones of Tenor Voice, C to G, on separate Bass staff.



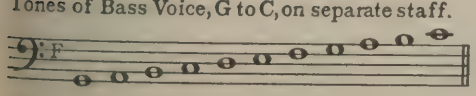
Tenor is the high voice among men. Its tones, C to G, are an **octave** (eighth) below those of soprano; but the quality of tone makes them sound equally high—for they **are as high for tenors as soprano is high for sopranos.** We may regard a tenor as a male soprano, or a soprano as a female tenor. **The tones above Middle C are now on added degrees.**

Tenor again, on a separate staff.



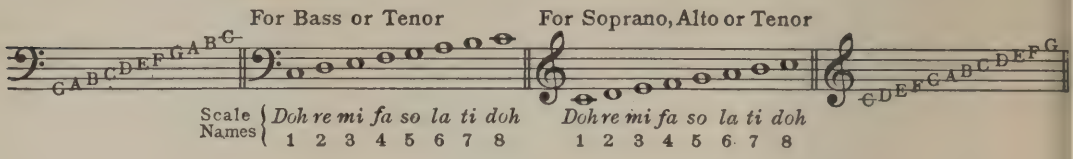
Because tenor tones on the bass staff require so many leger lines the part is usually written according to one of these clefs. The first two place MIDDLE C in the third space, by direct designation; the third places it there by inference; the last, an ordinary G-clef, is really incorrect, but has nevertheless become widely current.

Tones of Bass Voice, G to C, on separate staff.



Bass is the low voice among men. Its tones, G to C, are an octave below those of alto. We may accordingly regard a bass as a male alto, or an alto as a female bass.

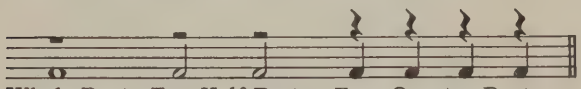
The Scale in the Key of C-Major



Observe that the tones from C to C are in the **upper** part of the voices of basses and altos, in the **lower** part of the voices of tenors and sopranos. That is to say, basses and altos can easily sing additional tones **below** these, tenors and sopranos can easily sing additional tones **above** them.

The **numerical** names are useful in speaking **about** tones, but do not **vocalize** well. The scale **syllable-names** are therefore generally used in the practice of singing at sight. **Doh** is the name we give ONE of the scale. ONE has the quality of "home-tone," and is called also the **tonic,** or **key-note.** It is this **quality** that we call **doh.**

Notes, Rests and Measures

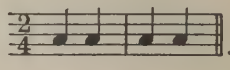


Whole Rest = Two Half Rests = Four Quarter Rests
Whole Note = Two Half Notes = Four Quarter Notes

Measures are beats grouped by accents. A common pattern is the two-beat measure, consisting of an accented then an unaccented beat.

The words **Smash**-ing **Dash**-ing, have the pattern of two two-beat measures.

Loud soft **Loud** soft
One two **One** two

In musical notation they might appear thus:  . The line that separates the measures is termed a **bar.** The **measure-signature,** or **time-signature,** clearly indicates two-fourths: i.e., **two beats** with a **quarter note** (instead of "fourth note") getting a beat. A four-beat measure is much like two two-beat measures run together, but the second accent is usually weaker than the first. Compare **"Smash**ing, **Dash**ing" with

Dash-ing wa′ - ter.
For - tune - hun′ - ter.
One two three′ four.

In musical notation the second or weaker accent is not indicated by a prefixed bar or any sign, but the measure might appear thus: .

VOCAL PRACTICE

For Tone Production

1. Sit or stand "tall and light above the hips."
2. Let the throat and jaw be loose, as in beginning to yawn.
3. Do not pack the lungs with breath.

4. Do not let breath escape without making tone, either at the "attack" or while singing.

5. **Begin** the tone on pitch, and let it **rest easily there,** exactly on the same pitch, as long as you are singing that same tone. (These tones are not to be sung "in time"; that is to say, are not to be **measured** in **beats.**)

6. Hum first, to a tone in a good part of your voice, m-mh (lips closed) very quietly. Feel resonance in the front part of the face, from upper lip to forehead. (This practice, too, is not "timed.")

7. Hum next to n-nh (lips parted) quietly. Still feel resonance in the front of the face, although it will shift slightly from the place it held under the preceding exercise. (The tones are not to be measured in time.)

8. Sing next to ĭ-yō. (The ĭ is a short humming beginning that always introduces a "y" that is used as a consonant. Say "you" in slow-motion-picture style and you will get the effect.) Keep the "ō," in goodly part, where the "ĭ" was. (This practice, too, is "timeless.")

9. Sing next to n-nō. Try to make the ō what it was when introduced by ĭ (for it may feel more cramped). (The tones are still timeless.)

10. Sing next to dō. **Don't** try to hum **d.** Have your ō ready and get the tongue out of the way as quickly and easily and with as little disturbance as possible. But **do** articulate the **d.** (The tones are still timeless.)

For the Ear

Listen to your own voice and make sure that it is (a) in perfect tune, (b) unwavering in pitch, (c) of the most pleasant, clear, pure quality you can produce, (d) not as loud, but as **good** as you can make it.

SIGHT SINGING AND VOCAL PRACTICE

(To be undertaken after the various voices have been satisfactorily prepared by the teacher.)

Directions

1. Sing Exercise 1 through **in strict time,** using now the scale-syllable-name **Doh.**

2. Do not let the fact that you must report promptly on time with your voice prevent you from thinking of your vocal practice and tone-quality. When singing, one must attend to several factors at once.

3. **Moderato** (mod-ay-**rah**-to) means at moderate speed—neither slow nor fast.

4. **Simile** (**see**-me-leh) means similarly—in the same way.

Exercise 1

Moderato

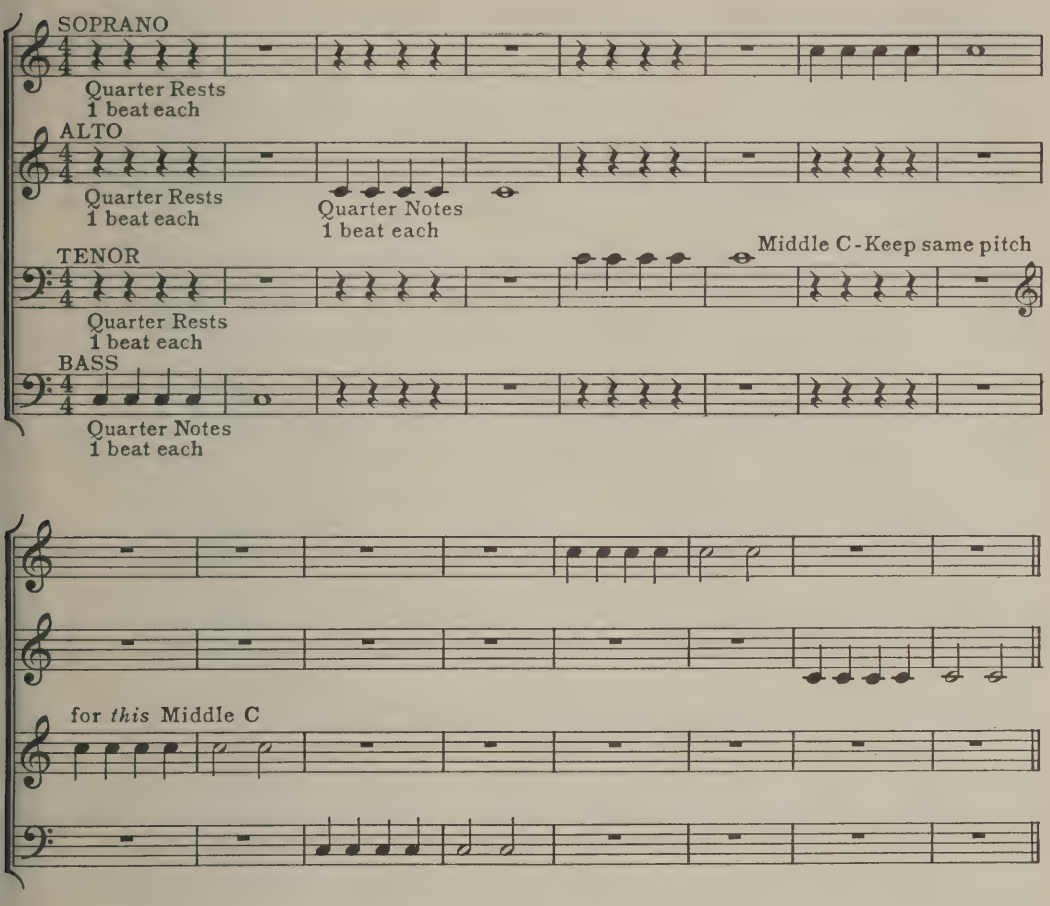
N.B. A whole rest, —, could have been used instead of two half rests.

Directions

1. Directions 1 and 2 for Exercise 1 apply as well to the next exercise.
2. **Lento** (lehn-toh) means slow.

Exercise 2

Lento

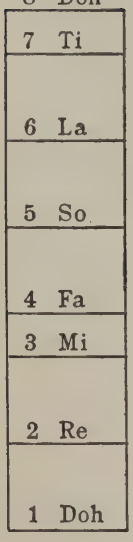


Exercise 3

At the judgment of the teacher, Exercises 1 and 2 may now be sung, still in exact time, to other syllables, such as yä, yay, ye; nä, ne, nay, no; lä, lo, lay; etc. These so-called "neutral" syllables provide excellent vocal practice that is easier than the successions of many **dohs** found in Exercise 2. But they provide it at the expense of **so-fa** practice, which is desirable in order to attach a definite name to that musical quality (of "home-tone") which is **doh.** Whether the class needs vocal practice the more, or whether practice in associating syllables with scale-steps is now paramount, must determine the balance here **and in future lessons** between practice on neutral-syllable vocalizes and practice with scale-syllables.

CHAPTER II

THE SCALE, ITS SO-FA SYLLABLES, THE KEY OF G-MAJOR AND THREE-BEAT MEASURE



INFORMATION

The graphic representation of the scale here given shows that the ascent or descent in pitch in going from one tone of the scale to the next is not always the same in extent.

The greater intervals between two adjacent tones are called **steps,** or more emphatically **whole steps,** or technically, **major seconds** (abbreviated, maj. 2nds). The lesser intervals are called **half-steps, semitones,** or technically **minor seconds** (min. 2nds).

On the piano keyboard the Scale of C is played on the white keys, and there is no black key (because there is no "half-way" or **intermediate** tone) between **mi** and **fa** (**e** and **f**—3 and 4 in Key of C) or between **ti** and **do** (**b** and **c**—7 and 8 in Key of C). A violinist places his fingers close together on the fingerboard in order to play these tones that are a half-step apart. On wind instruments **and in the voice** no outward sign notifies us of the difference in the **interval** of the **minor 2nd** as compared with the **major 2nd.**

VOCAL PRACTICE

1. Read again Chapter I, For Tone Production, 7, 8, and 9.

N.B. **Each of the syllables in the following vocal practices, without exception, should be sung in its proper pitch-relation to a tonic;** but **not the same tonic throughout,** since that would extend the pitch-range unduly for any one vocal part, and since, moreover, the same tonic would not serve equally well for the **high** voices (sopranos and tenors) and the **low** voices (altos and basses). For **re, mi** and **fa** the tonic might therefore well be **G for sopranos and tenors, C for altos and basses;** and for **so, la,** and **ti** it might well be **C for sopranos and tenors, G for altos and basses.** In **every** case **the tonality should be well established** (by the teacher, at the piano) **before the syllable is sung,** and should be **re-established** as often as necessary during the subsequent practicing, in order that every syllable **may become associated rightly with its scale tone.** Of course if the voices are mature and flexible, one key, say C, might serve all voices throughout: and even with immature voices, and at this early stage, **re, mi,** and **fa** in the key of F, and **so, la,** and **ti** in the key of B-flat, would serve all parts combined. But **if tonality is always established and maintained,** the key may be changed for vocal convenience as frequently as may be desired.

2. For **re,** practice ĭ-yay; n-nay; ray (**re**). Do not obstruct and distort the tone when singing **re** by arching the back of the tongue. Try what the trumpet player calls "flutter-tongue," and when you have made the tip of the tongue flutter, make **r** with a **single** movement of the kind and promptly **let the mouth fall open.**

3. For **mi,** practice ĭ-ye; n-ne; m-me (**mi**).

[1] The names were originally all Italian, and were *do, re, mi, fa, sol, la, si, do.* To distinguish *do* from our English "do" the English spelling *doh* has been adopted. *Sol* has been shortened to *so* to avoid the final consonant, and *si* has been changed to *ti* to avoid the sibilant. *Re* is pronounced *ray; mi* is pronounced *me;* the *a* in *fa* and *la* is broad, as in *arm; ti* is pronounced *tee.*

4. For **fa,** practice ĭ-ya; n-na; m-ma; (fa). The f in **fa** must be momentary, and the vowel which follows **must not be displaced from** where it was in ĭ-ya, n-na, and m-ma, by the act of pronouncing the consonant **f.**

5. For **so,** practice ĭ-yo; n-no; (so). Here again the consonant s must be momentary and must not displace the tone.

6. For **la,** practice ĭ-ya; n-na; (la).

7. For **ti,** practice ĭ-ye; n-ne; **tee** (ti).

8. For fluency, each of the syllables, when all have been arrived at, may be sung several times in succession, as quickly as may be without impairing tone-quality or vocal action, and then in long-sustained fashion at the end. For example:

mi, mi, mi, mi, mi, ... (equivalent to | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅝 ‖);

re, re, re, re, re, ... (" " | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅝 ‖);

fa, fa, fa, fa, fa, ... (" " | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅝 ‖);

etc. These may be sung from a moderately slow to a very fast **tempo.**

SIGHT SINGING AND VOCAL PRACTICE

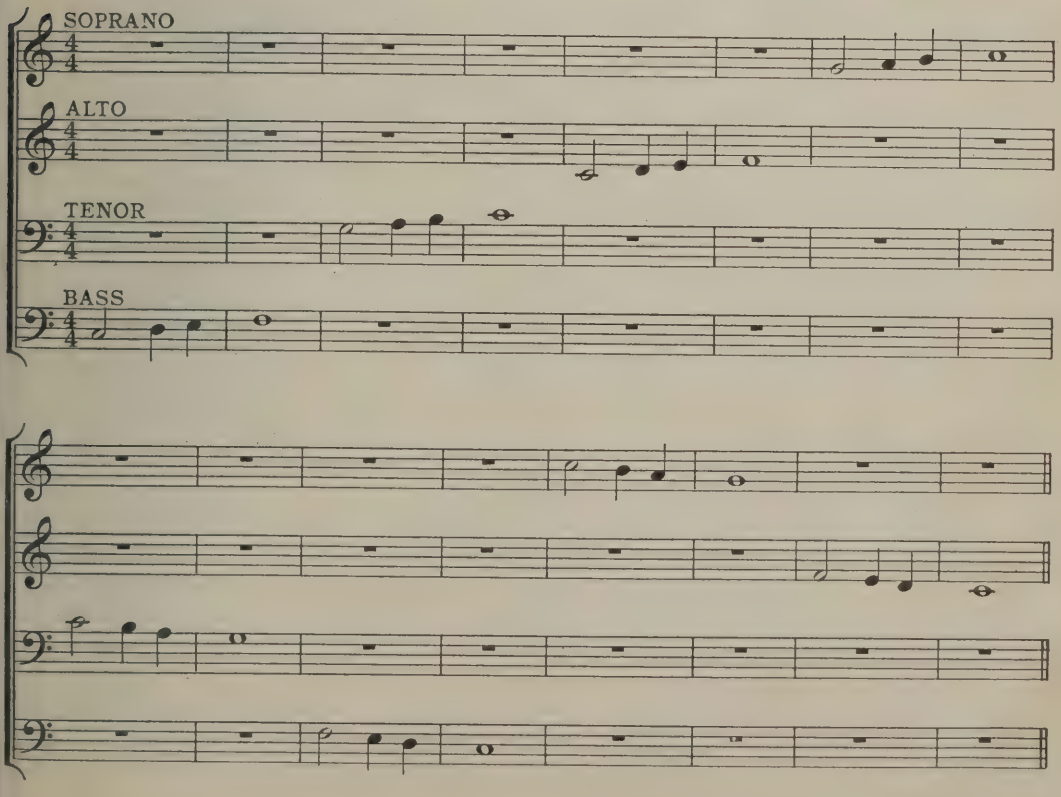
DIRECTIONS

1. The exercise following is to be sung, (a) **in strict time** ALWAYS; (b) at first, and **until it can be so sung perfectly from memory,** with **so-fa** syllables; (c) afterward, with various vowels and neutral syllables selected by the teacher.

2. **Allegretto** (ahl-lay-**gret**-to), a diminutive of **allegro** (ahl-**lay**-gro), means rather lively and lightly. The exercise may, however, be practiced at different **tempi** (**tem**-pi—literally **times,** meaning speeds; the plural of **tempo,** meaning **time**).

Exercise 4

Allegretto



Observations

Music originates in the mind. It therefore bears traces of mental action—such as it may be! Tones do not, therefore, follow one another haphazardly, as when the cat walks over the piano keyboard. Like words, they are grouped to form sense. This grouping, which they subconsciously take in the mind of the composer, gives music its **design** and **form.**

The foregoing exercise is not very musical, but it has design of such in fact. The bass announces a **motive.** It is characterized by a certain and by an ascent in pitch along the scale-track. The tenor answers, at the a **fifth** above the bass, with exactly the same pattern. Then the alto and take their turns; and then the direction of the melody is changed, but not The monotony of this rhythm and the obviousness of the whole melodic led to the statement above that the exercise had **too much** design. But exercises always try to drive home some one point, and therefore become monotonous.

INFORMATION

The Chromatic Scale and the Scale of G-Major

Intermediate tones, also called **chromatic tones,** come between the **natural tones** that are a major 2nd apart. The scale (Latin **scala,** ladder) that proceeds by minor 2nds (half-steps) as diagrammed, is called the **chromatic** scale. It is not a "scale," in the true sense, so much as it is a reservoir of tones from which the tones that form true scales are drawn.

The scale you have sung is the **major scale.** It was sung in the **key of C;** that is to say, **C** was taken as the home-tone or **tonic.**

Any tone may be taken as the **tonic** of a major scale. The tones that are associated with it must then be related to it, and to one another, in the same pattern of steps and half-steps as that which composed the scale of C—else, obviously, it would not "sound like," and therefore would not **be,** the same scale.

The **G-major** scale takes **G** for **one,** or **doh,** or **tonic.** It then uses the same natural tones that compose the C-scale until it reaches the seventh step of the scale, **ti.** Here the tone **f** would be foreign to the scale, and instead the chromatic tone **f♯** is used to fit the scale-pattern.

Tones that belong in a scale, whether they are natural or chromatic, are termed **diatonic.** The tone **f♯** is a **diatonic** tone (that is, to put it simply, is a **scale-tone**) in G-major.

The degrees of the staff (the lines and spaces) signify natural tones unless otherwise specified. Since in the scale of G-major **f** must be sharp, if the scale is to be preserved, a sharp is placed on **f** at the beginning of each staff, when the key of G-major is to be indicated. It affects all the **f's:** and since no other major scale has the formula **all-tones-natural-except-f♯,** that sharp becomes the **key-signature** for G-major.

SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

1. The exercise following is to be sung (a) in strict time always; (b) by the **so-fa** syllables until these are fully established in memory; (c) by any vowels or neutral syllables the teacher may suggest.

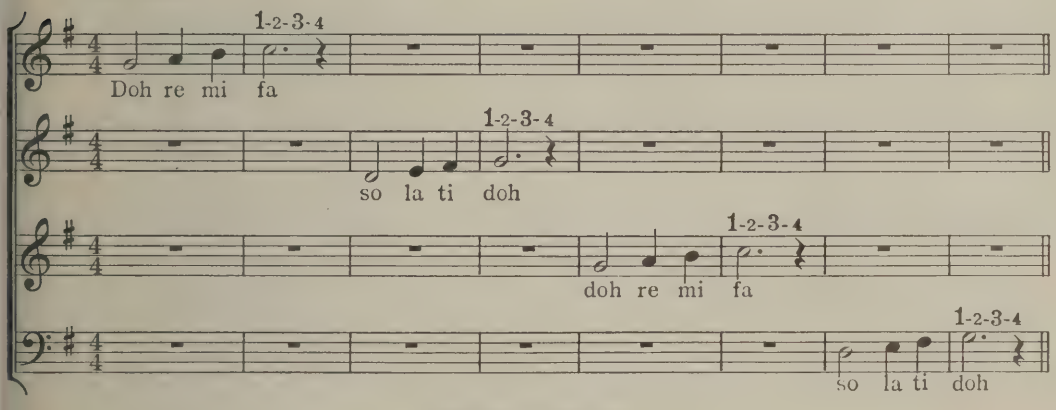
2. **When singing in strict time do not "bump" the beats with your voice, or in any way depart from pure tonal quality and a smooth sustained style of singing. Count time in your mind** (not in your voice), **and preserve every grace of good singing.**

3. A dot (see measures 2, 4, 6, 8) increases the length of a tone one half. The dotted half note receives $2+1=3$ beats.

4. A tone followed by a rest continues until the rest begins. The moment of incidence of the fourth beat (see measures 2, 4, 6, 8) is the moment for **release** of the tone—the dotted half note—preceding.

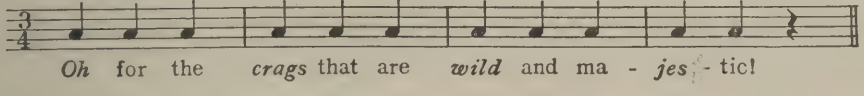
Exercise 5

Moderato



INFORMATION

All beat-groups or measures in music are **double** or **triple.**[1] The line, **"Oh** for the **crags** that are **wild** and majestic!" has an accented and then two unaccented syllables in each foot (except the last). In musical notation that rhythm might be represented thus:



SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

1. The exercise following should be practiced in the ways specified for the preceding exercise. Furthermore, if attention to measures, the counting of beats, and the pronunciation of many syllables in fairly quick succession threatens at any time to vitiate the vocal tone, some untimed, sustained tones may immediately be practiced as a corrective, using any syllables or vowel-sounds desired.

2. (a) **Andante** (ahn-**dahn**-teh), a word used to define **tempo** in music, means at an easy or leisurely pace.

(b) **Piano** (pe-**ah**-no), abbreviated **p,** means softly; **pianissimo** (pe-ah-**nees**-see-mo), abbreviated **pp,** means **very** softly; **mezzo** (**met**-so), abbreviated **m,** means

[1] The four-beat measure is not clearly "quadruple," as we have seen, but is a slightly modified "twice two."

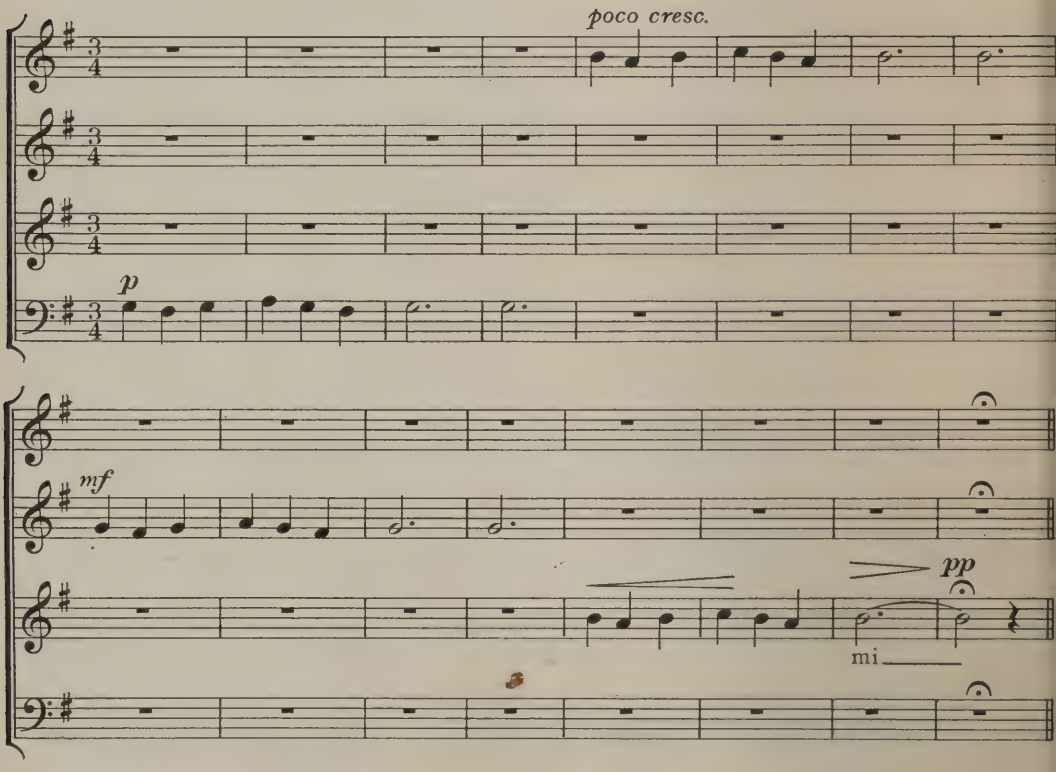
half, or moderate, and **forte** (for-tay), abbreviated **f,** means loud, therefore **mf** mean moderately loud; <, means gradually increase in loudness; > means gradually diminish the power; **crescendo** (cres-**shen**-do) abbreviated **cresc.,** means the same as <, and **poco** (po-ko), here coupled with it, means "little." These terms and signs are all defined in one paragraph because they all have to do with power or **dynamics.**

3. The **tie** (see the tenor part, last two measures) indicates that two notes are to be sung to **one** syllable that otherwise would be sung to two. Here the two notes tied give one tone that is five beats long.

4. The **hold** (see the last note) indefinitely prolongs the note it is over. The effect is as though a brake were sharply applied to the revolving wheel of the beats.

Exercise 6

Andante



Observations

The **design** of this exercise is somewhat less monotonous than the design of Exercise 4. The **motive** is longer and less obvious melodically than the earlier example, and the tie at the end produces a slight but agreeable variation in the rhythmic sequence. A **sequence** in music is a structural fragment that follows a pattern previously announced, but on a new scale-step or pitch. It may follow either the rhythmic or the melodic movement of the initial idea, or both. In this Exercise 6, for instance, the soprano, in measures 5, 6, 7, 8, follows the bass strictly, both melodically and rhythmically; but the tenor, at the close, as we have observed, introduces a slight variation in the rhythm.

As an example of **motivation** and sequences, think over the melody of "America." Is there a **strict sequence** anywhere in it?

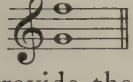
CHAPTER III

INTERVALS, SKIPS, CHORDS, KEY OF D-MAJOR, EIGHTH NOTES

INFORMATION

An interval is ordinarily defined as the difference in pitch between two tones. But that difference is measured in terms of the diatonic scale-track. Thus a **second** is the interval from one tone of the scale—and not the **chromatic** scale, but the **diatonic** scale—to the next above: as **doh-re,** or **re-mi,** or **f-g,** or **g-a.** A **third** is the interval between a tone (counted as "ONE," as the starting-point) to the third scale-tone above: as **doh-mi, fa-la, g-b.** A fifth is the interval of 1–5 or **doh-so** of the scale, or of **re-la,** or **fa-do.** (Note that **counting is done upwards.** If done downwards one must say **"the third below,"** or **"the fifth below."**) Interval might therefore be defined as **the relationship of two tones within the scale.**

It is easy to reckon the **denomination** of an interval, as a 3rd, a 7th, or an 8th (or **octave,** abbreviated 8ve). But all **thirds**—or **fifths,** or **sixths,** or any other interval—are not alike. **C-e** is a 3rd, and **d-f** is a third, but **C-e** will serve as **doh-mi,** or 1–3 of a scale, and **d-f** will not. (Try it on your piano, or by singing **doh-re-mi** (first sounding **d** for **doh**) and then checking up on your tones by playing **d-e-f**).

The easiest way to measure the **variety** of interval is in terms of the **diatonic major scale,** with which you are now familiar. Consider the lower tone as **doh** or **one,** and then ascertain whether the upper tone is of right pitch to enter into the scale. For instance, **g-f,**  , is a 7th: but we lately found that if g is **doh** it requires **f♯,** not **f,** to provide the scale-tone, **ti.** We may say, then, that **g-f♯** is "scale size" (as measured upward from ONE of a major scale), but that **g-f** is **less** than "scale size."[1]

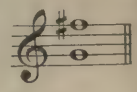
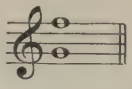
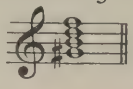
When an interval is of "scale size" it is a **major** (meaning **greater**) interval, **provided its denomination is a 2nd, 3rd, 6th** or **7th;** but it is a **perfect** interval if its denomination is a **4th, 5th,** or **8ve.**

When any interval is **greater** (by a half-step) than "scale size" it is said to be **augmented.**

An interval a half-step **smaller** than a **major** "scale-size" interval is termed **minor** (meaning **lesser**). For instance, g-f, above is a **minor** 7th. But an interval a half-step smaller than a **perfect** "scale-size" interval is termed **diminished.** For instance, **b-f** is a **diminished 5th.**

Occasionally an interval is found (that is useful musically) that is **two** half-steps less than "scale size." This happens only with intervals that were **"major"** to begin with, and **minor** when contracted once. Now, contracted by **two** half-steps, they become **diminished.** (We may think of "diminished" as representing the **limit** of contraction, and of "perfect" intervals as reaching this limit with **one** contraction, whereas "major" intervals, being susceptible of **two** contractions, become only "minor" on the first one, and then on the second one become "diminished.")

[1] When one is familiar with all key-signatures, and hence with the tonal make-up of all scales, he knows instantly whether the upper tone of an interval "fits" the scale of the lower tone. Just now, the keys of C and G alone having been presented, the student may have to pick out scales on the piano keyboard, or from the diagram of the chromatic scale given in Chapter II. A thorough knowledge of intervals is not necessary now, however.

The **seventh** is the interval commonly found in a quantity two half-steps less than "scale size." For instance, we have seen the **major** 7th as **g-f♯**,  , and the **minor** 7th as **g-f**,  ; but here is a chord known as the **diminished seventh chord**—and an important chord it is!—which has **g♯-f**. Incidentally, the diminished 5th, **b-f**, recently mentioned, is in it; and all of its thirds are **minor** thirds: 

CHORDS

A chord may be defined as a pile of thirds. (See the dim. 7th chord, above.) More truly[1] it may be defined as a basic tone, called the **root**, and its 3rd and its 5th (and perhaps its 7th and even its 9th).

A **triad** is a three-tone chord (root, third and fifth only). The three tones may be doubled and repeated in octaves, as when the tones of the triad **C-e-g**, for instance, are scattered through an entire orchestra, from the flute to the bass viol, but the number of **parts** does not increase the number of **chord-tones.**

Any tone of the scale may serve as the **root** of a triad; but the triads are far from being of equal importance.

The most important triad, of course, is that one rooted on the **tonic.** It is designated I (and spoken of as "ONE," or "the ONE") and is also called the **tonic triad** or **tonic chord.**[2]

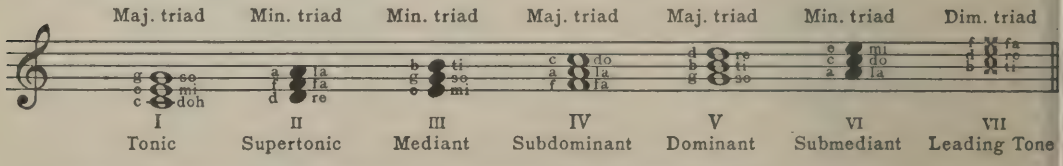
Next in importance is the triad on the **fifth** tone of the scale. That tone (**so,** in the major scale) is so important that it is called the **dominant,** and its triad, designated V, (and spoken of as "FIVE," or "the FIVE") is also called the **dominant triad** or **dominant chord.**

The remaining important triad is that on the **fourth** tone, **fa,** of the scale. That tone gets its importance because it is a 5th **below** the tonic, just as **so** is a 5th **above** the tonic. It is, in short, the **dominant tone below,** and so is called the **sub-dominant;** and the triad on it is designated IV (spoken of as "FOUR," or "the FOUR") and is called the **subdominant triad** or the **subdominant chord.**

The three triads named are collectively called the **principal** triads. The remaining ones, the II, VI, III and VII (to put them in the order of their importance) are called the **subordinate** triads.

The principal triads have **major** thirds and perfect fifths, and are therefore termed **major** triads. The subordinate triads (except for the VII, which is not a genuine chord-form) have **minor** thirds and perfect fifths, and are therefore termed **minor** triads. The VII has a minor third and a **diminished** fifth, and is termed a **diminished triad.**

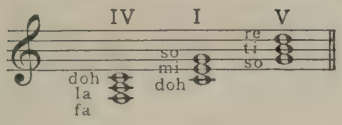
The chords, in their scale order, and with information that will lead to vocal exercises based on them, are shown in the line following.



[1] Because of its origin. Your teacher of Physics may tell you more about this.

[2] "*Chord*" is merely the more comprehensive term. All triads are chords, but four-tone and five-tone chords are obviously not triads.

The true relation to tonic of subdominant and dominant is shown better in this next arrangement:



SIGHT SINGING AND CHORAL PRACTICE

Directions

When a three-tone chord is written for four-part singing, some tone must be doubled. The doubled tone is usually the **root.** The tones must also be separated and distributed through the various voice-ranges.

1. In Exercises 7 and 8 the top line is not to be sung. It merely displays the chords in their compact form, before the tones are distributed among the four voices.

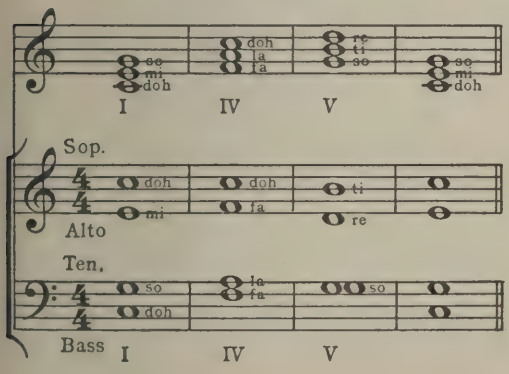
2. The four parts are to be sung (a) in strict time always; (b) by **so-fa** syllables until the singers would find it difficult to misapply the syllable names; (c) by any vowels or neutral syllables wanted for vocal practice.

3. Perfection in chording should be sought. The chords as wholes should **not be trued to the piano, for the tempered scale of the piano will make the thirds of the chords slightly dissonant.** (The pupils should find the third of the chord from the root, which may be sounded on the piano.) The ears should be sensitized to any imperfections of vocal quality or pitch.

4. **Blend** (in quality) and **balance** (in power) should be sought. The musical colorings, or aesthetic effects, of **various** balancings should also be studied and enjoyed. To do this take any one measure, **separately and timelessly,** and in successive attempts have each of the four parts in turn sing its tone rather loudly **while the other three parts sing softly.** The difference in effect gained by bringing out strongly the third, or the fifth, or the root of the chord, coupled with the varying registers in which these tones may lie, is worthy of attention.

Exercise 7

Principal Triads in Key of C



Exercise 8

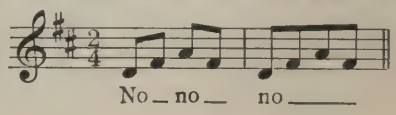
Principal Triads in Key of G

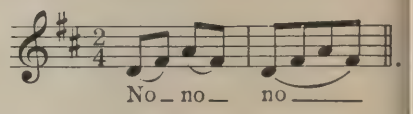
INFORMATION

The next exercise is in the key of D-major. Turn to the diagram of the chromatic scale, Chapter II, or to the piano keyboard, and ascertain why f♯ and c♯ must be used, as indicated in the key-signature.

The exercise is based on the principal triads, I, IV, V, in D-major.

Eighth notes, written ♪♪, or ♫, are introduced. Since the quarter note is the **unit of measure**—that is to say, since we are counting by quarter notes, one to the beat—eighth notes will be sung **two** to the beat.

The round part of a note is its **head.** To the head is added (for all notes except whole notes) a **stem.** To the stem is added, for eighth notes, a **flag.** When two or more eighth notes appear together a **beam,** connecting them, may be used instead of a separate flag for each. The beam makes reading easier because it divides the notes into rhythmic groups—for instance, ♫ ♫ is plainer to the eye rhythmically than ♪♪♪♪—but in vocal music all eighth notes connected by a beam are ordinarily supposed to be **sung to one syllable,** as 

, although the **slur** is usually used in addition, for emphasis, thus: 

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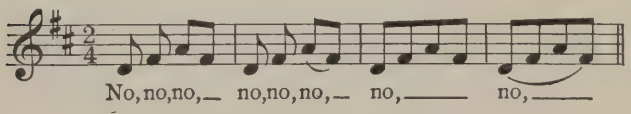
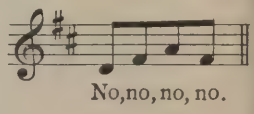
If an eighth note has a syllable to itself, it is therefore conventionally written separately, with a flag. The line following illustrates this and other forms of printing.



, but NOT 

SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

The many ways in which the exercise following may be practiced may now be described.

1. Since we are making the pitch factor in sight singing depend upon effective use of the **movable doh,** or **so-fa** syllables, these should be used in the first "timed" readings by which the exercise is learned. **When using them always apply the correct syllable name to each and every note.** This rule will of course **permit no slurring when so-fa syllables are being used.**

2. The more rapid movement will tend to develop flexibility and agility of voice. When a separate syllable is articulated for each eighth note the tongue and lips must be freely and easily used.

3. A wide variety of neutral syllables, such as **nä, no, nee, yä, yay, yo, loo, lo, mä, may,** and any others the teacher wishes, may **subsequently** be used for vocalizing. These may be sung **one** to **each** note; one to each **two** eighth notes; one to each **four** eighth notes; **one** to **all twelve** eighth notes. In the last two cases the syllable need not be reiterated **even on the final half note.**

4. Vocalizing may be done on a vowel unconnected with a consonant, such as **ä, ē,** or other.[1] The teacher may prefer at this stage, since reiteration of a vowel in

[1] A vocal exercise to be sung with *so-fa* syllables was originally known as a *solfeggio* (sohl-*fed*-jo), and one to be sung upon vowels only was known as a *vocalizzo* (vo-kah-*lit*-zo). The plurals are *solfeggi* (sohl-*fed*-jee), and *vocalizzi* (vo-kah-*lit*-zee). The distinction was sound, since the solfeggio had a sight-reading purpose in addition to the vocal-practice purpose with which alone the *vocalizzo* was concerned. An exercise that employs "neutral" syllables is, of course, a *vocalizzo* rather than a solfeggio: but the terms have come to be somewhat loosely used, and the term *solfeggi* is often applied indiscriminately to exercises that employ *so-fa* syllables, vowels alone, or neutral syllables. The equivalent French terms, *solfege* (sohl-fezh) and *vocalise* (vo-kal-ees), are often used by English-speaking peoples. *So-fa exercises,* and *vocalizes,* or *vocal exercises,* are equivalent English terms. The course in *so-fa* reading practice given in music schools, whether by use of the *movable doh* system, as in this book, or by the *fixed doh* system (C always *doh*) is called, in America, a course in *solfege* (the French term) or solfeggio (the Italian term). (The Italian term has been so familiarly used that it is now adopted into the English language.)

rapid instalments requires rather expert diaphragmatic control, to **sustain the one utterance** throughout the entire length of the exercise, by slurring.

5. The various ways described in Directions 3 and 4, above, are roughly indicated in the notation by the use of two sets of stems and by using slurs of various lengths. The bass having given the pattern—one of the forms printed, or some other suggested by the teacher—the others can follow suit.

6. **Repeat-marks,** or the **repeat-sign,** , are used for the first time in this book. Ordinarily they signify **one** repetition. Here the measure affected by them is to be sung **three times** in all.

7. When beginning to use the exercise for **vocal** practice, either with separate syllables, or with two notes, or four notes to a syllable, the teacher may wish the pupils of one part or another to sing their measure of eighth notes **very slowly,** and only **once** (ignoring the repeat-marks). The notes in this case should be kept in even time, however, and the half note following should be given its length of two beats, of the speed of those counted for the eighth notes. This slow **two-measure exercise for one vocal part at a time** may then be repeated as many times as desired.

8. Any tempo desired, from slow to fast, may be used when the entire exercise is done as a unit. The only condition imposed is that at the tempo adopted a consistently even and exact rhythm be maintained.

9. If vocal safety demands it, attention to rhythm may at any time be relaxed by turning to "untimed" exercises, invented by the teacher and done by ear; but the **timed exercises printed in this book should not be distorted rhythmically until long after they are learned.**

Exercise 9

Key of D-major

(*Continued on next page*)

INFORMATION

In the next piece the half note, as the measure-signature $\frac{3}{2}$ indicates, is the **unit of measure.** When the half note is thus given a beat the implication is that the beats are slower and the movement of the music more deliberate or grave than when a quarter note is given a beat. That is the case with this excerpt: and much church music characteristically takes the half note thus as the unit of measure. Usage varies, however, and some pieces may be found written in $\frac{3}{8}$ ♪ ♪ ♪ in which the beats are intended to move more slowly than in other pieces written in $\frac{3}{4}$ or even in $\frac{3}{2}$.

The whole note here gets two beats, of course, and the dotted whole note three beats.

In the seventh measure, in the soprano part occurs an **accidental tone,** indicated by a sharp which, in view of its function there, is called an **accidental. Accidental** tones are tones that are foreign to the **scale** of the piece in which they are found. They may be either **natural** or **chromatic,** according to the key in which they are found. Thus, **f-natural** would be an accidental tone in this piece in the key of G-major, and **c♯,** which is an accidental tone here, was a scale tone in D-major (see Exercise 9). So we have two pairs of antithetical terms, namely **natural** vs. **chromatic** (see Chapter II) and **scale** vs. **accidental,** as here. The student is warned, however, that usage is somewhat loose, and some persons apply the term "chromatic" both to chromatic tones as we have defined them, and also to what we have termed accidental tones.

The accidental tone a half-step above **fa** is named **fi.** You will readily learn its sound.

CHORAL PRACTICE AND SIGHT SINGING

Directions

1. It may be well **after** you have sung an exercise or a piece in a key, to practice naming (by syllables) and writing (in whatever key you are dealing with), successions of scale-tones and successions of chord-tones played by your teacher, such as **doh, re, mi; so, la, ti, doh; so, la, so, fa, mi,** etc.; and also in the case of this piece, **mi, fa, so; mi, fi, so,** and other groups in which you must discriminate between **fa** and **fi.**

2. New initial consonants, and also **final** consonants, will demand some attention and practice (untimed) on the part of the class.

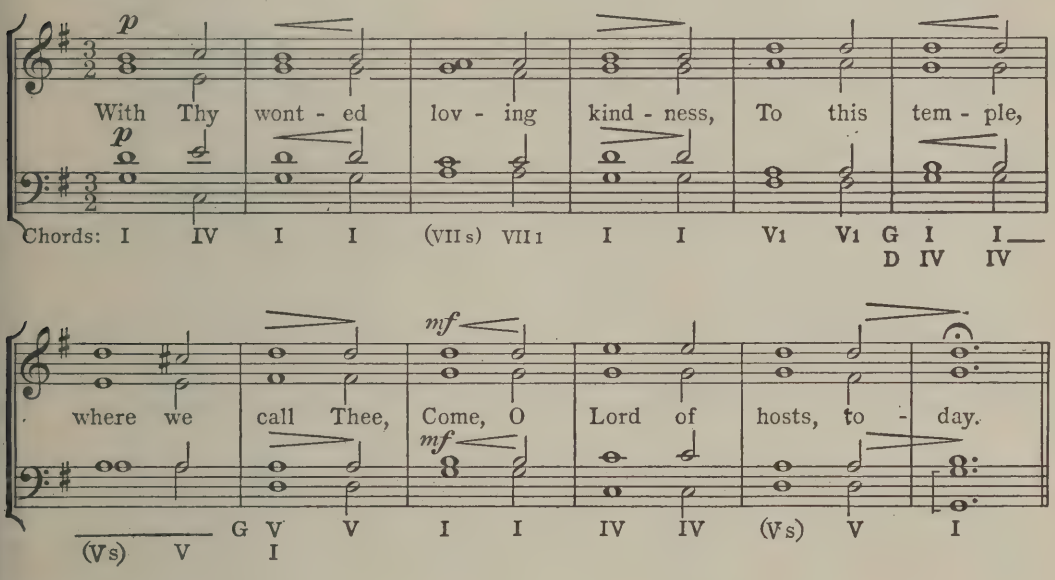
3. Sing the piece (a) in strict time, first by **so-fa** syllables; (b) humming, or using a neutral syllable; (c) with words.

Invocation

Abridged from a translation, by Rev. J. M. Neale, of an anonymous Latin poem, 6th or 7th century

Giovanni Maria Nanini (1570–1607)

Lento


p
With Thy wont - ed lov - ing kind - ness, To this tem - ple,
Chords: I IV I I (VII s) VII 1 I I V1 V1 G I I
D IV IV
mf
where we call Thee, Come, O Lord of hosts, to - day.
(V s) V G V V I I IV IV (V s) V I

Observations[1]

1. The Roman numerals specify the chords that are used, but **suspensions** and **inversions** that occur may puzzle the learner.

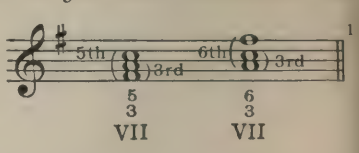
The first chord in the 3rd measure is marked VII s. The "s" stands for **suspension.** A suspension is caused by some voice holding a tone over from the preceding chord instead of participating promptly in the movement undertaken by the other voices into another chord. Here the alto retains **g** from the old chord after the other voices have all moved into the VII. Since the VII is **promised,** however (for all persons will surely feel that it **must** come), the first chord in the measure is a VII, too, **except for the suspension.**

But in the VII here, moreover, the **root** is not in the lowest part (the bass). A chord in such form is said to be **inverted:** and since the lowest voice is on the **third** of the chord, the chord is said to be in its **first** inversion. (If the **fifth** of the chord were in the bass, the chord would be said to be in its **second** inversion.)

A triad in its first inversion is also spoken of as a **chord of the sixth,** or as a **sixth-chord,** or **6th-chord.** The reason for the name is that the tones above the bass, instead of being at the intervals of a 3rd and 5th from the bass, as they are

[1] One *can* sing, and can *enjoy singing,* without knowing much about music: and many do. Knowledge of music, however, will make you sing more intelligently (which will add years to the life of your chorus conductor) and will enable you to enjoy *music* as well as the act of *singing.*

when the bass is on the root, are at the intervals of a 3rd and 6th from the bass. The illustration makes this easy to understand.



The **inversion** of the V (measure 5) will now be understood. The little exponent 1 of course signifies **first** inversion.

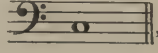
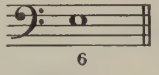
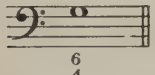
A **suspension** occurs in the 7th measure, in soprano, and another occurs in the alto, in the 11th measure.

In measures 7 and 8 a **transient modulation** occurs.

If measures 6, 7, and 8 be played quickly and without the **suspension** (i.e., making **both** soprano notes in the 7th measure **c♯**), the effect of IV–V–I in D-major is quite pronounced.

Suspensions add new color, impulse and a yearning effect to music. Try playing or singing the last four measures of the "Invocation" **without** the suspension, and see how comparatively weak the ending becomes. **Inversions** increase the flexibility of chords and make possible smoother progressions in the bass. **Modulations** are essential if the ear is not to be wearied by constant adherence to a fixed tonic center. The particular modulation that occurs here you will find again and again, in even the simplest hymns. The **dominant** of the old key becomes the **tonic** of the new key, so it is called a **modulation to the dominant,** or simply **dominant modulation.** It is bright in character, because the movement is a **5th upward.**

As to design, the second phrase (second four measures), and, indeed, the entire piece, pursues the initial rhythmic motive strictly. The melody of the second phrase is almost strictly sequential; and since it is, moreover, a statement at a higher pitch, the effect is one of increasing warmth. The third phrase then reaches a point of climax, which is permitted to subside quietly on the last note.

[1] In the days of Bach and Handel it was necessary for the accompanist at a keyboard instrument, at least, to know expertly *figured bass* or *thorough bass* (which is what you are having a glimpse of). For the composer did not write out his accompaniments fully, but simply put down a bass part with figures. A bass note with *no* figures meant to play the triad of that note; a bass note with a "6" under it meant to play the tones a 3rd and a 6th above the bass; and $\frac{6}{4}$ meant to play the tones a 4th and a 6th above the bass. For instance,  , would mean to play the C-triad, $C^{\text{3rd}}\text{-}e^{\text{5th}}\text{-}g$; but  would mean to play $e^{\text{3rd}}\text{-}g^{\text{6th}}\text{-}C$ (and *not* *e*-*g*-*b*); and  would mean to play $g^{\text{4th}}\text{-}C^{\text{6th}}\text{-}e$. Of course the octaves and duplications used—whether all the *c's* and *e's* and *g's* the player could get in his hands, or whether only one of each was to be played—were matters left to the musicianly judgment of the player. Many of the accompaniments to Bach and Handel arias that are much used today have had to be constructed by modern musicians from a simple bass line of this kind. And even more: the old composer sometimes left his bass line *unfigured.* The lovely song by Bach, *Bist du bei mir,* for instance, appears only with melody *and an unfigured bass line,* as Bach left it.

CHAPTER IV

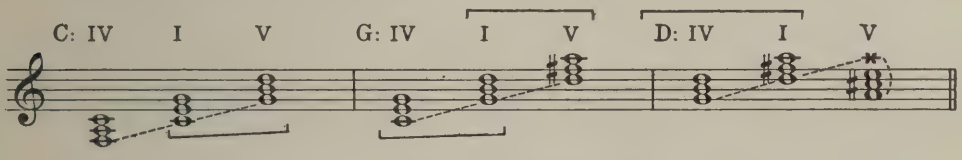
SUBDOMINANT KEYS. OTHER RHYTHMS

INFORMATION

The keys introduced thus far are C, G, and D. ("Major" is understood unless otherwise specified.)

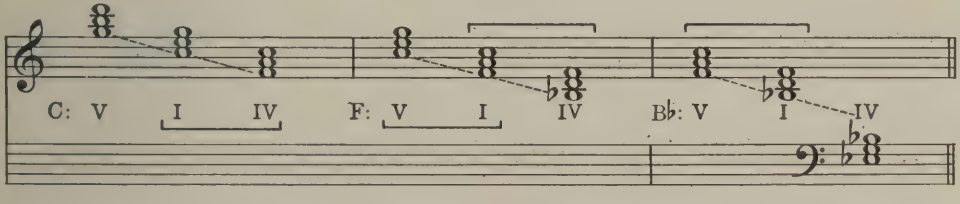
G, the **dominant** in the key of C, becomes the **tonic** in the key of G; and **D,** the **dominant** in the key of G, becomes similarly the tonic in the key of D. We have been moving, therefore, upward a 5th, or into **dominant** keys.

Observe, in the illustration following, that **two** of the principal triads I and V, in one key, **remain** principal triads—but as IV and I—in the dominant key. (The successions should be **heard on the piano while the notation is observed.** The teacher must first establish strongly the **tonic as C** when thus playing.)



QUESTION: **What is the "next" key, in sharps, after the key of D?**

We shall next add to our stock of keys by moving to **subdominant** keys: that is to say, we will take the **subdominant** in one key for the tonic (**doh**) in the new key. Study (**and hear**) **this next series.** (Again at the beginning the teacher must take pains to establish the tonic quality of C.)



Observe that in going "into sharps" it was necessary to add one sharp for each successive key. The sharp was necessary to make the 7th tone of the scale, **ti.** From this we derive the rule that **the right-hand sharp is on** "7." (And then, of course, "8," or **doh,** is on the degree above it, and you thus ascertain the key.)

Observe that in going "into flats" it was necessary to add one flat for each successive key. The flat was to make the 4th tone of the scale, **fa.** From this we derive the rule that **the right-hand flat is on** "4." (And then, of course, "1," or **doh,** is a fourth below it, and you thus ascertain the key.)

The new keys, then, are **F-major** and **B-flat major.** Their signatures and scales, on the **G-clef** for soprano, alto, and (wrongly) for tenor, and on the **F-clef** for bass,

appear as shown. (The student may pick out these scales from the chromatic scale diagram in Chapter II, or on the piano keyboard, or both.)

Key of F
so la ti Doh re mi fa so la ti doh re
Key of B flat
Doh re mi fa so la ti doh. Doh re mi fa so la ti doh
Key of F
Doh re mi fa so la ti doh re mi fa so
Key of B flat
la ti Doh re mi fa so la ti doh re mi

SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

1. As with past exercises, sing Exercise 10 **first at sight** with **so-fa** syllables, and **in strict time.** Continue such singing until the syllables will become attached to the tones as securely as the word **tree** is attached to its object, or the words **fire siren** to their object.

2. Since vocal practice is held in abeyance during the sight-singing, syllable-reading stage, some preliminary "warming-up" vocalizing may be desirable. The sight-singing exercise should **not** be used for this; but any of the vocal practices that have been recommended earlier, or others that the teacher may contribute, or any of the earlier exercises **that have passed through the sight-singing stage to the vocal-exercise stage** may be used instead.

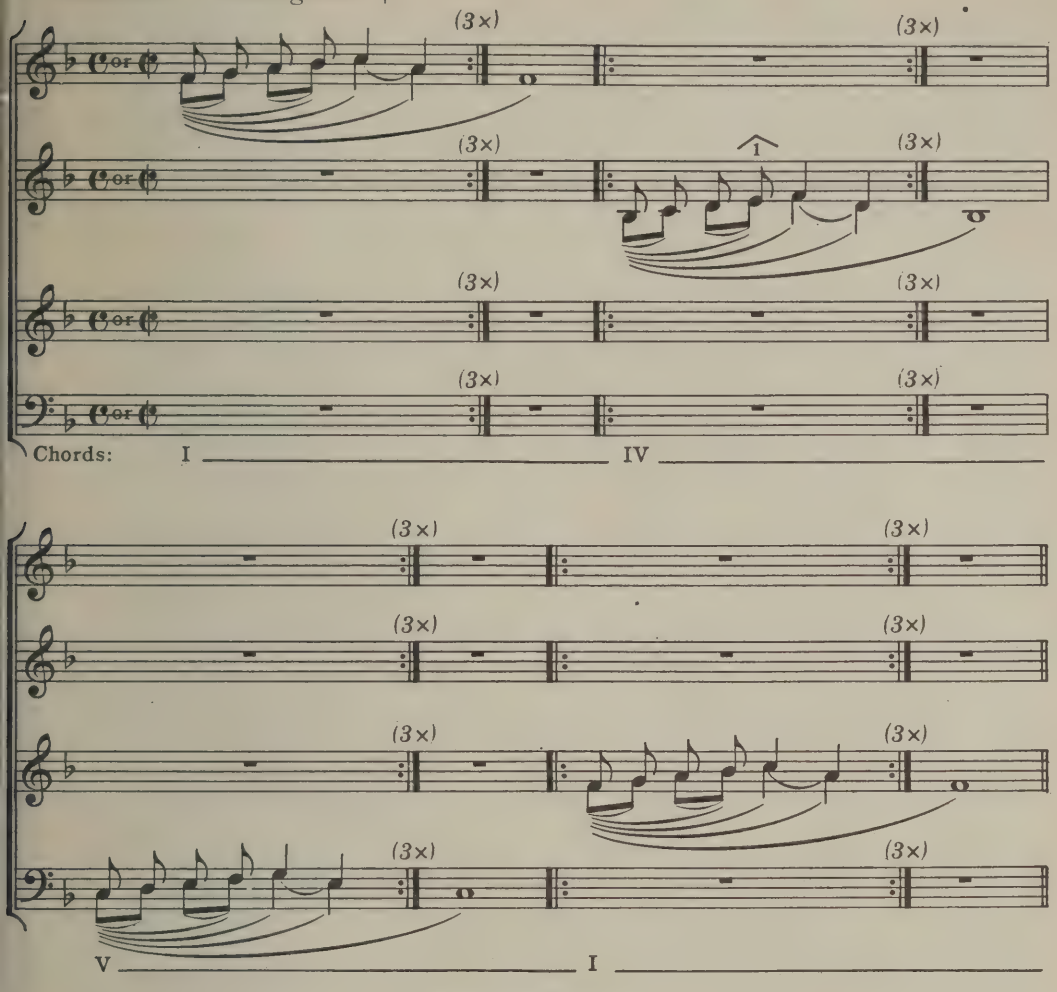
3. The tempo of the exercise may be varied, according to the abilities and needs of the class and the difficulties of the vowels, syllables, and slurrings used, from **moderato,** counting **four** beats to the measure, to **allegretto,** counting **two** beats to the measure.

4. When two beats are counted to the measure, each beat embraces **two** quarter notes (or four eighth notes) and the measure is really $\frac{2}{2}$. That is to say, counting is by half notes, and each of the two half notes in a measure receives a beat. The sign C which appears here is frequently used for $\frac{4}{4}$; and a $\frac{4}{4}$ so rapid that it falls rather into $\frac{2}{2}$ is often marked ¢ (instead of $\frac{2}{2}$) and is termed **alla breve** (**ahl**-lah **bray**-vay) and also spoken of as **double time. Both** C and ¢ are printed in Exercise 10, to indicate **both** the $\frac{4}{4}$ division and the possible doubling of the time into $\frac{2}{2}$.

5. The upward stems indicate the use of a separate syllable for each note. This is necessary in applying the **so-fa** syllables, and may be practiced also with neutral syllables, especially when development of free action of the tongue and lips is desired. The downward stems, plus beams and slurs, indicate optionally, (a) a syllable to every quarter-note beat; (b) a syllable to every two such beats; (c) a syllable to **three** beats (and another syllable for the fourth beat, and one for the whole note); (d) one syllable to the whole measure; (e) one syllable, or vowel, to the entire phrase of four measures.

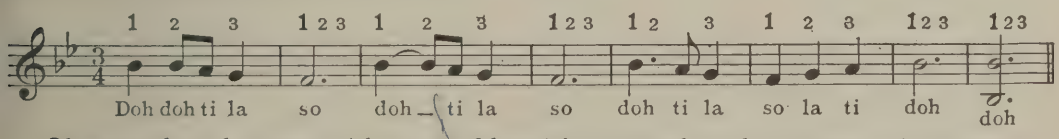
Exercise 10

Moderato C to allegretto ¢



INFORMATION

1. The dotted quarter note, introduced in Exercise 11, receives one and one half beats. It is equal (when a quarter note gets a beat) to a quarter tied to an eighth note, thus: ♩♪. Perhaps the time-effect will be most readily grasped by attention to, and unisonal practice on, these forms:



Observe that the **"two"** (the second beat) is counted at the moment the extension of time (the tied note or the dot) begins, and that the eighth note **following** the beat-and-a-half note, **comes between** the **counting** of "two" and "three." Sometimes teachers advise pupils to count **"One, two and, three and."**

[1] The note is *e-natural* not e-flat. The altos may be disposed to imitate the sopranos exactly, and so to produce what is really *doh, re, mi, fa, so, mi* in the key of B-flat, instead of *fa, so, la, ti, do, la* in the key of F. *Early and persistent practice on the syllable names* will prevent this blunder as well as many others that arise from attempts to deal with music "by ear," unsupported by a reasonable amount of musicianly knowledge.

SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

1. Some preliminary practice on the dotted note rhythm with each voice-part separately may be conducted from blackboard examples, or from the foregoing example transposed to suit the voices.

2. The exercise is mainly for the purpose of introducing this dotted quarter note and the key of B-flat. The repeat-marks apply to the exercise **as a whole.**

3. No new suggestions regarding vocal practice need be given. The first singing is, of course, as usual, to be done in strict time, with **so-fa** syllables.

Exercise 11

Lento to allegro

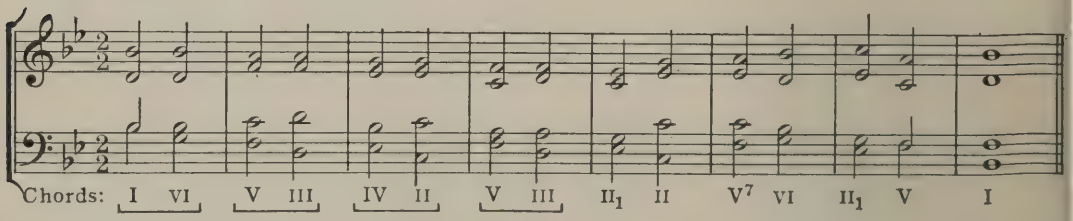
DIRECTIONS

1. The exercise following is to give the class a better acquaintance in hearing with the subordinate triads; vocally there is little to seek except pure tone, a **legato** (leh-**gah**-to, meaning sustained) style, and control of power and vowel quality for purposes of balancing and shading chords and attaining a well blended texture of chord tone. It is to be sung at sight, using **so-fa** syllables, and keeping an even, although very slow, time. Later it should be **hummed,** using **m-m-h,** also **n-n-h** (lips slightly parted), and any desired vowels or neutral syllables, or **succession** of vowels or neutral syllables (as **ah, oh, aye, ee,** etc., or as the syllables in the Concone studies).

2. The term **grave** (**grah**-vay) literally means **solemn,** but is generally understood to mean **exceedingly slow**—the slowest of all **tempi,** but each voice part may, if desired, sing its 2-measure section twice over when the vocal-exercise stage is reached.

Exercise 12

Grave



OBSERVATIONS

Theorists[2] divide the six triads of the scale[3] into three classes: a **tonic** class, consisting of I and VI; a **subdominant** class, consisting of IV and II; a **dominant**

[1] The tone is *a, not a-flat.* The scale-tone is *ti.*

[2] See the book *The Material Used in Musical Composition,* by Dr. Percy Goetschius, published by G. Schirmer, Inc.

[3] The VII is omitted, since it is not a genuine triad.

class, consisting of V and III. In connecting the two members of any one class it is found that to go from the **principal** to the **subordinate** member is an agreeable progression, but to go from the subordinate to the principal member is not equally satisfactory. The first four measures above review the three classes and pursue the more satisfactory order.

The two chords of a class are paired in this way because **either** member, it is found, may be chosen to fulfill the harmonic duty of the **class** at a given place, and will serve satisfactorily. If, for instance, the tone **doh** in a melody is to be harmonized, the VI may serve in place of the I; if **fa** is to be harmonized, II may serve in place of IV. It must be confessed, however, that III does not substitute so well for V; but at least it serves, as it does twice in the foregoing measures, to prevent a monotonous **repetition** of the V.

See also the 3rd measure of "America" for I–VI, andcompare that measure with the first measure, second beat, as an example of substitution. The last chord in the 4th measure of "America" also provides a use of VI as a substitute for a possible I.

A variety of chords in music is as desirable as a variety of colors and tints in painting. One might think of the two members of a **chord-class** as being equivalent to two shades of red, or two shades of green.

All chords are not triads. In the 6th measure above the **dominant seventh chord** is introduced. This chord appears in music increasingly from the time of Bach (1685–1750) on, and today has almost supplanted the dominant triad. In some cases this substitution is regrettable, for the seventh chord has a mellifluous or sentimental quality that lacks the dignity resident in the triad, as used by the old Church musicians. Use of the V^7 in "Old Hundredth," for instance, would be in excessively bad taste.

Now that you have become acquainted with the V^7, our reason for rejecting the VII as a genuine triad can be explained. The VII is really nothing but the top notes of the V^7, or is the V^7 with the **root** omitted. To prove this we must turn to physics. There we find that a tone—let us say G—is not a single tone, but that the G contains **overtones** or **upper partials,** and that these "mix in" with G (taken as a sample) the tones **b-d-f,** or the **3rd, 5th** and **7th** of G. On the other hand, **b** would produce **f♯,** not **f,** so the **f** in association with **b** and **d** must be accounted for, as arising, with them, from the root **G.** Theorists therefore term the VII the V^7 **incomplete,** or, briefly, $\circ V^7$. It is accordingly a chord of the **dominant** family, and in places can be used as an alternate for the V or the V^7.

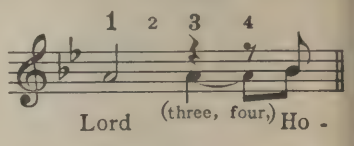
CHORAL PRACTICE AND SIGHT SINGING

Directions

1. The piece following, except for the preparation set forth in the next paragraph, should first be sung at sight, in strict time, and using the **so-fa** syllables. It can then be hummed, to **n-nh** (lips slightly parted) and next be sung with words. If difficulties are encountered in any voice part, they should be practiced by the singers of that part alone **after** all parts together have persisted to the end of the entire piece. The initial singing should also be "in character"; that is to say, the musical qualities of the piece, as represented by the dynamic signs, correct tempo, and good vocal tone, should be regarded.

2. In the final phrase, in the 6th, 5th and 4th measures from the end, an eighth note occurs on the last half of a beat. Whenever you have had two eighth notes, the second one of them has fallen on the last half of the beat; but you had no trouble, because the first half of the beat was filled by the other eighth note. Here

the first half of the beat is occupied by an eighth **rest.** If you say "four" to yourself as you look at that eighth rest, the "four" will take the place of an eighth note that might stand there, and the second eighth note will then follow easily in its right time. You might even **sing—to yourself, in imagination only**—both "three" and "four," somewhat after this fashion (using the soprano part for the illustration):



In any case, never look at rests blankly, with all music banished from your mind. Rests are not "time out" from music, but **are a part of it.**

The sign named a **natural** (♮) is encountered in this piece. Since the fourth tone of the scale of B-flat (**fa**) is **e-flat,** the tone **e-natural,** a half-step higher, is **fi.** Observe again that "natural" and "scale" are not synonymous: for **e-natural** is foreign to the scale (or key), and is therefore an **accidental** tone, and the natural is an **accidental** sign, while the **chromatic** tone, **e-flat,** is a **scale** tone.

The effect of an accidental is usually considered to extend only to the end of the measure in which it is found. Here, however, because the accidental tone is kept in the ear throughout four measures, a flat is used to emphasize the return of the scale tone, even although that return takes place in a voice and in a measure other than those in which the natural occurred. That is the meaning of the flat in the bass part in the 14th measure. It is really superfluous, for the tone would be **e-flat, fa,** without it.

The sign **sf** is an abbreviation of **sforzando** (sfohr-**tsahn**-doh). It means that the one note is to be given force or emphasis. The sign >, called a **forzando** (fohr-**tsahn**-doh) or **forzato** (fohr-**tsah**-toh) sign, means similarly to give special emphasis to a tone. The words all mean **forced;** and the Italian terms fortunately suggest their English equivalent.

The small dots twice placed **over** notes are **staccato** (stahc-**cah**-toh) marks. The word **staccato** means **detached.** The effect of the staccato mark here is to make the quarter note it affects equivalent to an eighth note followed by an eighth rest.

Consonants must be pronounced in the mouth, with light, free action of the lips and tongue. The vowel that follows or precedes is made by the stream of breath from the body. The difference in action may be made plain by a little experiment. **Inhale,** slowly and easily, and **while inhaling, pronounce in a whisper a number of words,** such as "Lord God of hosts." You will find that no stream of breath from the lungs is necessary for articulation. Now **sing** the same words, on one tone, softly and easily, sustaining the vowels sufficiently to get singing effect. Instantly the breath begins to support the tone. The practical conclusion is that articulation need not and should not be connected with the production of singing tone, but must rather be carried on separately in such a manner as not to engage or impede the production of the singing tone. If pronunciation is kept as far forward as possible, on the tip of the tongue and the lips, the dissociation from the breath-supported tone may be accomplished more easily.

The words "Lord" and "earth" may be troublesome on account of the combination of **r** with other consonants. Try pronouncing these words without the **r**—as "Lawd" and "euth," and then observe what the tongue does comparatively when you add the **r.** It becomes obvious that pronunciation of the **rd** and the **rth** must be held back till the last possible moment, else the vowel which is being sung will be interrupted or distorted. At the last moment, even, the articulation must be light, quick, and forward, else that last moment is likely to be sluggishly long and dismal.

Holy, Holy

Words adapted from Isaiah

Dimitri Bortnianski
(1752–1825)

Moderato

Ho - ly, ho - ly, ho - ly is the Lord God of hosts,
Chords: I I I I V7 I V
Earth and heav - en Thy maj - es - ty pro - claim. Ho - san - na, Ho -
V I V7 I V V
san - na to our Lord. O bles - sed He who comes in the name of the
V V7 I I V7 I
Lord. Ho - san - na, ho - san - na, ho - san - na to our Lord.
V I I I I I I IV VV7 I

Observations

An **introductory** note on a late fraction of a beat, or on an entire unaccented beat, as at the beginning of the third phrase of this piece, is often called, especially by orchestra musicians, a "pick-up" note. For instance, if a conductor wanted the last phrase of this piece to be played as a prelude by an orchestra that was accompanying the chorus, he might instruct the orchestra: "For prelude, play the last five measures, with the pick-up."

You may have observed that the phrase from which the chord-numerals are omitted, while you probably syllabized it in the key of B-flat, is really in the key of

F. When the second flat in the signature is taken away, as it is for a time when e is made natural, we have made a **dominant modulation.** In fact, that tone fi is often a sign of modulation to the dominant key—always is, if it enters into the chords for a time. The composition is more varied and less reiterative than those that have gone before. Of course, the rising **hosannas** at the end hold together in sequence. Except for these the only reiteration is of the second phrase, which reappears as the fourth phrase.

The interest of variety is also attained by a change in what we may call **meter** as distinguished from **measure.** At the beginning the music leads off on an **accented** beat, thus giving us the pattern, ONE two **three** four. After two phrases of this the movement changes to this: four, ONE, two, three, and at the end this second meter is modified. You might compare the trochee and iambus in verse with this feature in music. Your English teacher will help you if you need help.

Bortnianski was one of the first great composers of Russian church music, which now has a large and noble literature.

CHAPTER V

RELATIONSHIP OF KEYS. MINOR MODE. PASSING AND NEIGHBORING NOTES

SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

1. The exercise following is a combination, (a) of a review of the keys thus far presented (but **not** now, in either their **dominant** or their **subdominant** relation); (b) a vocal exercise; (c) a sight-singing exercise.

2. It is to be sung first with **so-fa** syllables, in strict time. (The tempo for this singing should be slow.) Following that practice it may be sung to various syllables and vowels, in the divers ways suggested for earlier exercises of the kind.

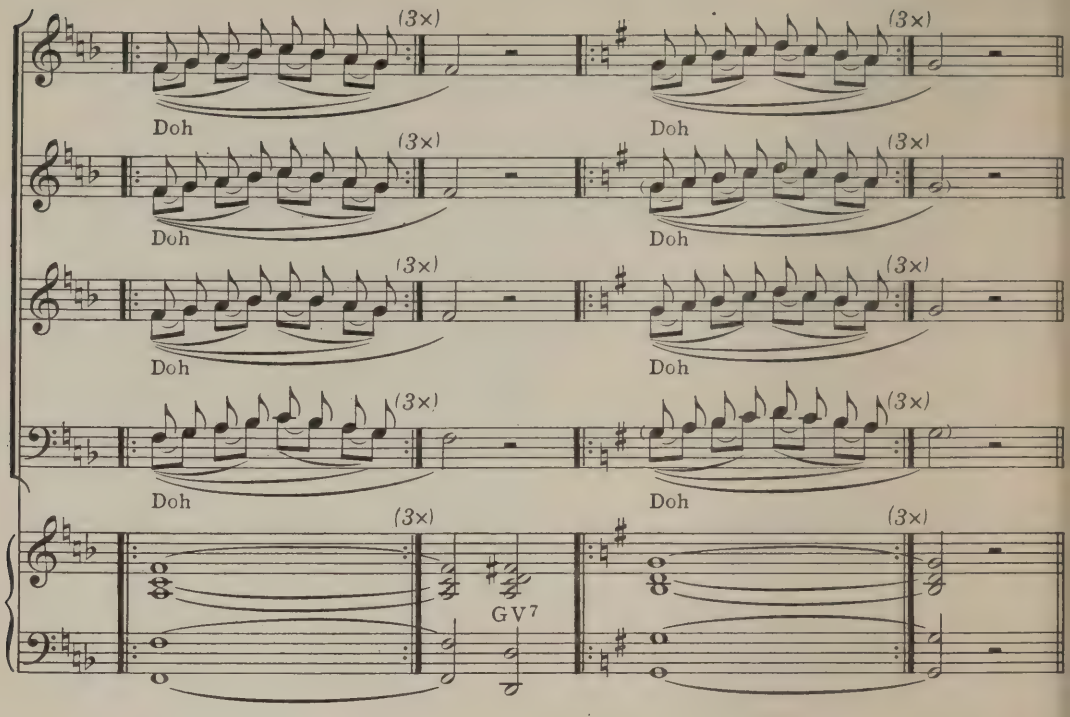
3. When the exercise is first practiced, for purposes of sight singing, the parts should participate together, each part joining on those portions only that have suitable vocal range. Portions in any part that are outside of the range **probably** desirable for the voices at this stage of practice have been enclosed in parentheses. Following such sight-singing practice the parts may practice their lines separately, using only the measures that are suitable in range.

4. The half note in the second measure of each division must be held up to the third beat of the measure but not an instant longer, else it will conflict with the modulatory chord announced by the piano.

Exercise 13

Lento to allegro

(*Continued on next page*)



OBSERVATIONS

The way in which the modulation is made into each succeeding key—quite standardized with voice teachers—is worthy of attention. All that was necessary in order to enable you to preconceive the next tonic was to have the piano play the tones that made the V^7 chord (**dominant seventh**) in the key to which you were to move. The V^7 points thus unmistakably to a tonic for several reasons. One is that any chord has a tendency to move a **fifth downward** (as V–I, VI–II, III–VI), and this makes the **root** of the V^7 seek the tonic. At the top is the interval of the seventh, and when, **as do all sevenths,** it moves diatonically **downward,**—or **resolves** downward, as harmonists say—it lands on the **third** of the tonic chord. Also the chord possesses the **leading tone, ti;** and as the name of that tone implies, it has a powerful tendency to the **tonic.** Finally, no other seventh chord, as II^7, IV^7, VI^7, or what not, has the structure of the V^7, which consists of a major 3rd, perfect 5th, and minor 7th. In short, it **must** be on **five** of the scale, and it **must** go to **one** of the scale. For that reason it is indispensable at the close, or **cadence,** of a piece. Look back and you will find that all the music you have had in this book closes with the cadence formula V–I or V^7–I; and the addition of the 7th makes prediction of the tonic far stronger, because the V without the 7th is merely a major triad, which is found on other steps of the scale, and so does not characterize the fifth step. Look through any hymn book and you will find this same cadence formula universal; although an "Amen," on the formula IV–I, and called a **plagal** cadence, is often **added** to the V–I, which is called the **perfect,** or sometimes the **authentic,** cadence.[1]

[1] Another cadence is defined in Chapter VI.

INFORMATION

The Minor Mode

The tones of which a piece of music is made are found **consecutively** arranged as to pitch in the **scale** of the piece.

The **mode** of a piece of music depends upon the constituent tones, as found in the scale, and upon certain forms of use of these tones.

You have learned how the **major** scale is constituted and how music based upon it follows certain usages in melody and harmony—such as the V–I cadence, for instance—and so have become quite steeped in the **major** mode. In order to sing intelligently much beautiful music of another kind, we need now to learn equally well about the **minor** mode. (There are still other modes, which you will encounter if you progress far in choral singing, but the minor mode is the only one besides the major that is in everyday use in current music.)

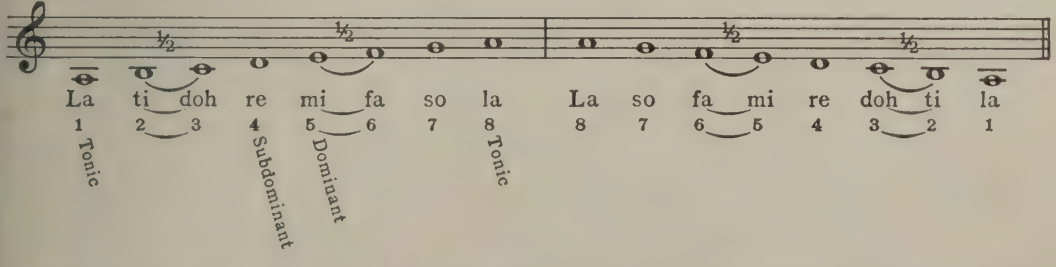
Modes may be defined most easily in terms of their scales. The scale of the major mode consists of the series of steps and half-steps represented by the white keys of the piano keyboard from C to C.

In ancient times other modes were those represented by the white keys of the piano keyboard taken from D to D, from E to E, from A to A, and others. Each of these made a scale with its own distinctive tune, because each located the steps and half-steps at different points in the scale. The scale of the pattern from C to C was one of these ancient scales. It, and the scale that results by playing from A to A, are the only ones that have survived in modern music. The latter is the **minor** scale, or the scale of the **minor mode.**

The minor mode—it was the old **Aeolian** mode—did not survive without change. The development of harmony, which in general led music away from the ancient modes, was one cause for modifications in this surviving mode.

But our chief need and interest is to get the sounds of the mode in our ears, and the staff notation before our eyes, and then to learn to pass quickly and easily from notation to singing. The scales and chords following should therefore be much heard, as played by the teacher (and by pupils, in class or at home), and should be **sung** by the pupils, who should use the **so-fa** syllables for the purpose. No pupil should, however, attempt actually to **sing** tones outside of his compass. Instead he should sing **in his mind** until the tones come within the compass of his voice, and then join in.

Below is the A-minor scale in its simplest form. It is the ancient or historical form, often today called the **Natural** form of the minor scale. Note the location of the half-steps, and the switching of **tonic** or "home-tone" sense to **la.** (We have **two** parent tones now, **doh** and **la.** The latter, being recent, is strange, but will soon become familiar.)



The foregoing scale makes a good **melody** but is unsatisfactory to modern ears for harmonic purposes because it has no leading tone, the interval 7–8 being a whole step. Listening to and **singing** the next illustration will make this clear. The

chords used in it, which are those on the 1st, 4th, and 5th scale-steps, are still, as in the **major** mode, the principal chords, and provide the harmonic groundwork for minor mode music as the corresponding chords in major did for major mode music.

Exercise 14 (illustrative)

Key of A-minor, **natural** form of scale.

A-minor, with the 7th step of the scale raised to form a true leading tone.

Voices
La so fa mi la la so la
Unsatisfactory. G♮, so, does not lead back to the tonic or "home-tone."
sing si
This leads to the tonic.
Piano
Unsatisfactory. The V loses tendency to move.
Here the V clearly wants to move (to I)
I IV I1 I IV V I I IV I1 I IV V I

Since the scale with the raised 7th step is that from which satisfactory harmonies are drawn, it is called the **harmonic** form of the minor scale. As a melody, however, it is rather rugged. Try singing it, using **so-fa** syllables. (Do not force your voice out of compass. The scale is to be **thought** and **studied** until it is quite familiar, but actual voice production of each tone by all pupils is not necessary. If that is desired, however, the scale may **later** be transposed.)[1]

A-minor scale, **harmonic** form:

The signs that modify the minor scale from the natural form are never put in the signature but appear as accidentals. Any key-signature therefore designates **two** keys—a major, **doh** to **doh,** and a minor, **la** to **la.** Thus the signature here (which is the **absence** of any flats or sharps) is the signature of **the key of C-major** and of **the key of A-minor.** Which of the keys is actually used must be determined from the nature of the music itself—whether melody and chords rest upon a **doh** tonic or a **la** tonic.

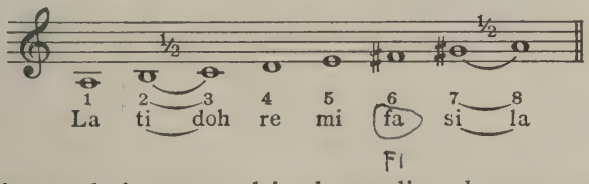
The major and the minor key indicated by the same signature are said to be **relatives.** Thus, A-minor is the **relative minor** of C-major, and vice versa.

[1] The objection to transposing is that singers should not *look at notation in one key* and *sing* in a key that differs widely from it in pitch. Such a practice would be especially unfortunate in this early stage of sight-singing study.

The rugged, bumpy place is at **f–natural–g–sharp**, the 6th and 7th scale-steps. These are now at the interval of an **augmented** second, which sounds somewhat harsh to our ears.[1]

In order to preserve a leading tone and at the same time remove the awkward (?) augmented second, a third form of the minor scale is used, in which the **6th step,** as well as the 7th, **is raised.** This, too, is a **melodic** form, because the raised 6th step does not enter normally into the minor harmonies. We picture it ascending, and you should both hear it and sing it a number of times in that form before reading further.

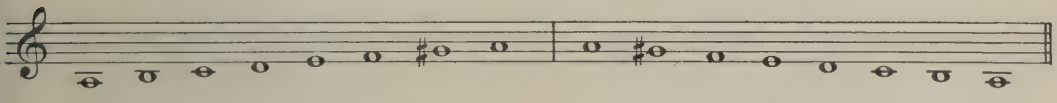
A-minor scale, in **melodic** form ascending:



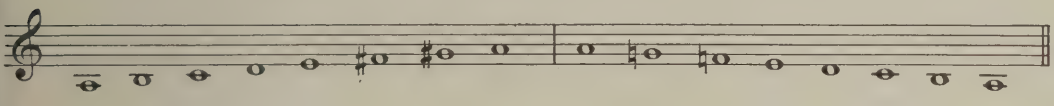
But the foregoing scale is **not** used in descending, because when taken in that direction it sounds precisely like a major scale until **doh,** the third tone from the bottom, is reached. (Sharp that tone, indeed, and the scale would become a major scale, with half-steps at 3–4 and 7–8.)

So minor quality is preserved in descending by using again the so-called "natural" form. With that adjustment we reach, for practical use, the forms following.[2]

A-minor scale, **harmonic** form:



A-minor scale, **melodic** form: ascending; descending (the **natural** form):



Sixteenth Notes

In Exercise 10 (Chapter IV) you sang four notes to the beat, under the measure-signature ¢. There, however, you were counting by half notes, and the four notes were accordingly eighth notes. In the ensuing exercise a quarter note gets a beat and the four notes that should be performed in a beat (as equal to a quarter note) are **sixteenth notes:** or . Obviously the rhythmic effect is the same as that in Exercise 10, and only the form of writing varies.

[1] Possibly because of mere habit and training. Magyar and ancient Hebrew *folk* music, which is surely not artificial, abound in this interval of the augmented second.

[2] These puzzling forms were not thought out by some musty theorist and then fastened like chains upon music. On the contrary, people generally have made up songs and instrumental pieces to please themselves, as, for instance, the North American Indians have done—and you might find out, sometime, what *their* scales were—and then the theorists have come along and explained the tonal fashions that have thus found favor.

SIGHT SINGING AND VOCAL PRACTICE

Directions

1. The purpose of the exercise is not to give vocal training any more than it is to add to musical understanding and aural (ear) knowledge, and to promote sight singing. For this latter purpose it should first be sung very slowly—**Grave** is usually interpreted as the slowest of all movements—with **so-fa** syllables, and in strict time. For competence in the use of the **so-fa** syllables, and in order to gain fluency in their articulation, subsequent "sight-singing" attempts may be at a more rapid tempo. For still later use with optional neutral syllables and vowels the exercise has been marked with phrasing slurs. The various voice parts may, of course, practice separately on these rapid vocal passages.

2. The accompanying chord tones should be sung softly and in good balance, but without "muddiness" of tone and with no wavering of pitch. They may be hummed to **n-nh** or **m-mh,** may be sung softly to vowels, such as **ä,** or may be sung to any neutral syllables that are thought desirable.

3. In all singing except the initial performance with **so-fa** syllables, the measure that is sung three times may be treated as one continuous tone—that is, may be done in one breath—no renewed pronunciation of syllable or taking of breath being necessary on the return to the beginning of the measure.

Exercise 15

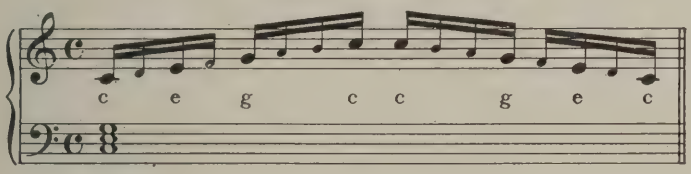
Grave to andante

Observations

At ★, in the bass, the regular form of the descending minor scale is used. But observe that the harmony is the IV—the subdominant—and **f-natural** does not conflict with the chord tones, while **e-flat** is necessary to **avoid** conflict (with the **e-flat** in the chord, sung by the altos). On the other hand, at ★★, in the alto, the music contradicts our statement preceding, and takes **in descent** the form that we said was good only in **ascending.** This is one of those adaptations that an art as fluid as music can and must make in order to remain graceful in its myriad weavings.

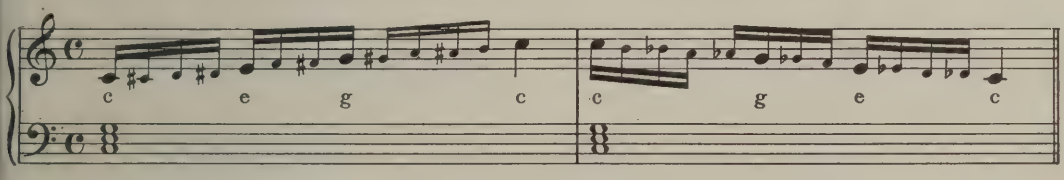
The chord here is the V, and contains an **f-sharp** (in the tenor), and this excludes the **f-natural** which we are assuming would be "regular." Of course the **harmonic** form (f-sharp with e-flat) **could** be considered; but the interval of the augmented second in such rapid movement would prove very awkward. We must qualify our earlier statement, therefore, by saying that the descending melodic form, known as the natural minor scale, is best **except over a dominant chord.** Even in that situation the harmonic form may better be used if the movement is slow: but if the "ascending" melodic form is used in **descending** it should be only when the minor tonality, as here, has been well established.

While every flight of sixteenth notes in the foregoing exercise is **supported** by some chord, the second and fourth sixteenth notes of each group **do not belong to the chord which is prevailing.** Such notes are called **passing notes.** One or two **diatonic** passing notes lie between any two adjacent chord tones, as in this illustration:



C chord

If chromatic (or, better, **accidental**) passing notes are admitted, more of them of course lie between the chord tones, as may be seen here:



Another kind of non-harmonic tone is the **neighboring tone** (or **note**). It does not **pass** on to another chord tone, but rather **returns** to the **same** chord tone. Here are examples of both upper and lower neighboring notes, and of both the diatonic and the chromatic form of each:

The principal triads in the major mode are all **major** triads. In the minor mode the I and the IV are **minor** triads, and **only** the **V** is a major triad. The I in particular, since it is the tonic center around which the tonal system moves, is the chord that most clearly defines the mode. The 3rd of the chord (the third tone of the scale) is, moreover, the tone of difference between minor and major in the I. That is why the melodic form with the 6th and 7th scale-steps both sharped is not good in descending. Too many tones intervene that are common to both scales before the third tone, which reveals that you **are** in minor, is reached.

CHORAL PRACTICE AND SIGHT SINGING

DIRECTIONS

1. **Alla Cappella** means literally "in the style of the chapel," but the significance here is "in sacred style." The sacred style referred to is ancient. Books might be —and have been—written about it, but a few brief hints to guide performance are all that can be offered here.

2. The style of the Palestrina music is reminiscent of **plain-song,** which was a form of chant or **recitative.** As the word recitative implies, the text was recited or intoned on a **reciting note,** and the sentence (or clause or phrase) was closed by a brief **cadence** of other tones. Plain-song was thus a form of tonal speech which carried the texts, by means of natural musical and oratorical inflections of the speaking voice, throughout the naves of large cathedrals. Later, a church music other than plain-song was developed, that employed two or more voices not uniform in their rhythms, and precise indications of time-quantities consequently became necessary. So arose the great polyphonic music (see Chapter VI) of the church, which Palestrina carried to purest heights.

3. The derivation of early church music from ancient liturgical tonalized speech is reflected even in the elaborate and marvelously wrought music of Palestrina. One feature is the subordination of **measure.** Church music was a spiritual interpretation of the meaning of the words, and so, while it preserved a **rate of movement** that could be counted in slow-moving beats, it did not stress **measures** (which, from this point of view, might make an artificial sing-song) but took the **phrase as a whole** as the unit. Consequently the long-flowing phrase must here take the place, so to speak, of short, wheeling measures as the unit of structure; and to indicate this in our present printing, many bar-lines (which anyway are a later addition) have been broken into dotted lines. The other feature to be borne in mind is the influence of natural vocal inflections, which leads to placing swellings and subsidences in power, and to placing emphasis or accent, at points in the phrase where natural, expressive reading would place them. The fall of voice at the end of a sentence or clause is illustrative. We must remember, too, that the texts were prose. Prose is not without rhythm, and therefore plain-song was not without rhythm, but the rhythm is far freer than that of verse. In verse, as we have seen, the words are chosen so that an accent recurs regularly either in every two syllables or in every three syllables: and in music a duple rhythm or a triple rhythm is similarly maintained. In prose also an accent ordinarily occurs in every two or three syllables, but with this difference, that the "twos" and "threes" **are mingled haphazardly.** In chant and recitative, where the syllables are tonalized and so move at a slower rate, this irregular rhythm becomes a noticeable, characteristic, and pleasing feature of the form. The cadences further formalize the structure.

4. The music of Palestrina[1] is worshipful in the highest degree. It reveals a mind fixed on that which is divine. The sentimentality and theatrical quality of much later church music must be forgotten in order to approach rightly such music as his.

5. While "Adoramus Te," and all music in this book, should be essayed at sight, it is hoped that the ability of the chorus in sight singing is now sufficiently developed to make possible a **musical** first reading. Perhaps the **so-fa** syllables can be **thought,** in order to bring the tones into mind, and the words be substituted. The movement is so slow that there is plenty of time for thought. Moreover, although

[1] The family name was Pierluigi, and the name Palestrina by which he became known is that of his native town in Italy. Hence *da* Palestrina, meaning *of* or *from* Palestrina.

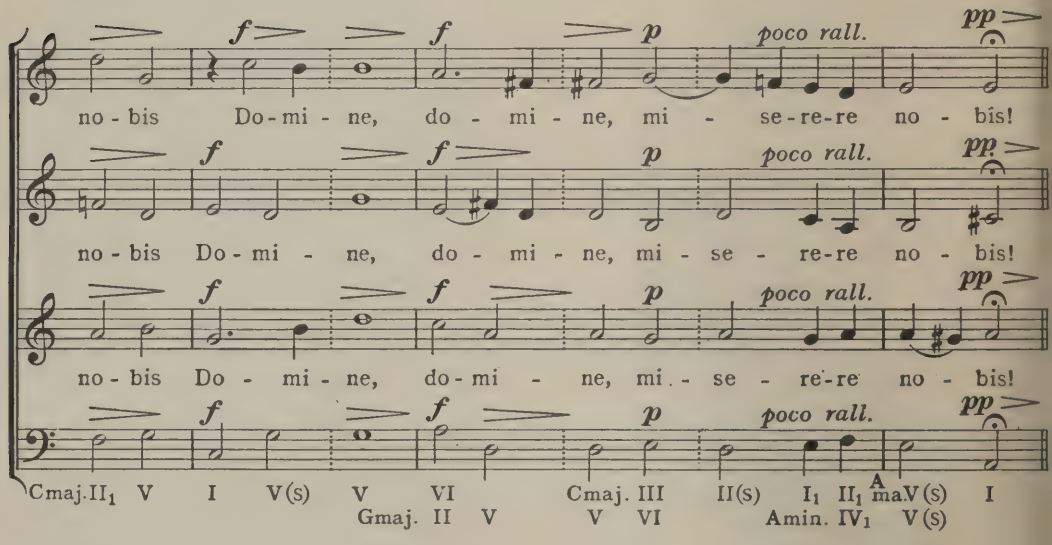
the time must be counted, the chorus should be able to keep together without emphasizing beats and measures until the long, smooth flow of the phrases is destroyed.

6. In this pure, sensitive music, refined beauty of tone, of tonal balance, and of nuance, can alone produce good effect. Exaggerated "expression" of a sentimental kind is as much out of place as would be strong colors painted on a Grecian vase. Celestial voices and not the vocal organs of worldlings must, it should seem, be speaking.

7. All strong dissonances or unusual chords present points of salient interest that must be clearly and explicitly stressed. Tonic and dominant chords are understood even though obscurely sung, but lack of clarity in a discord that may not be easily grasped at best by the ear of the hearer is unpardonable. For this reason the dissonant suspensions in "Adoramus Te," of which there are a number, must be clear in tone, prompt in attack, and the dissonant voice at the suspension and its **resolution** should be slightly emphasized.

Adoramus Te

Alla Cappella. Grave (♩=60) Giovanni Pierluigi da Palestrina (1525/26–1594)



Observations

The values should be brought out by the chorus in measure 6, where the dissonance of the suspension (on **e**, in the alto) and the movement to the lower neighbor **c** (which really briefly changes the chord to **f-a-c**) give vitality and interest to the choral texture. In polyphonic music even more, perhaps, than in monophonic, suspensions abound. They give distinction to the part in which they occur and impart the poignancy or yearning quality—the urgent need for resolving the dissonance—that gives music much of its appeal. Note the one in the tenor at the **dim.**; in the soprano in the sixth measure from the end; in the soprano in the next to the last measure; and especially the strong one in the tenor in the last measure. The modulations, unobtrusive and yet solidly effective, are more elaborate than those that have gone before.

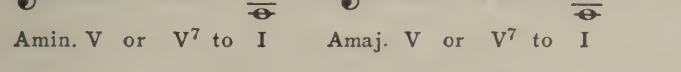
After the whole rest (measure 8) the strong entrance into C-major provides excellent contrast with the preceding phrase.

The modulations into G-major and A-minor in measures 16 and 17 are both of a different kind from those in preceding pages. The earlier modulations were effected through some pivotal chord that swung from the old key to face the new. In these present cases we find no such pivotal chord that stands at once in both keys, but instead an accidental—**f-sharp** in the first case, **g-sharp** in the second—that lifts us immediately into the new key. The absence of two lines of numerals in these two cases indicates the lack of a common pivotal chord. Such modulations are termed **chromatic,** and those that swing upon a chord that may be in either key are termed in distinction (and somewhat oddly) **diatonic.**

At the very end is a modulation (or, better, a sudden **transition**) into A-major. From a musician's point of view this transition in a piece in the minor mode to an ending in the major is full of significance. It is an old practice, often followed by Bach, and by his predecessors and successors. Why did they do it?

Perhaps your physics teacher will have to elaborate the answer. Briefly we may say that a major triad is **nature's own chord.** A root, in such a triad, is not only **accompanied** by a major third and perfect fifth, but the root—**by itself**—really **contains** or **produces** its **major** third—and **not** its **minor**—and its perfect fifth. Thus the bass tone, or root, A, **contains,** or **produces,** and so **demands, c-sharp** (and e) and not c-natural (and e). To end on a minor triad is therefore to end on something comparatively insubstantial, impermanent, unsatisfying. Long before physical science had given music a solid basis for harmony the keen intuitions of musicians had led them to a dim feeling of the more substantial quality of the major triad, especially at the end of a composition, where a final chord is left to echo forever through space, so to speak; and accordingly they often chose the major ending. You might experiment with the effect by singing the ending again and having the altos sing c-natural for their last tone.[1]

It is easy to substitute one mode for the other in the final V–I cadence, because the V—as also the V^7—is exactly the same in **both** modes, and while pointing to the **tonic** does not forecast the **mode** ruled by that tonic. For instance, hear the following:



Amin. V or V^7 to I Amaj. V or V^7 to I

The keys of A-minor and C-major are **relative** minor and major keys. Now we have a minor and a major key, namely A-minor and A-major, that are related, it is true, but by a different order of relationship. To express this we say that A-minor is the **tonic minor** key in relation to A-major, or that A-major is the **tonic major** key in relation to A-minor. Since they have the same tonic the appropriateness of the term is evident. A musician would say, for example, that "Adoramus Te" is in A-minor, but that it moves for a time into the **relative major** (C-major) and that it closes in the **tonic major** (A-major).

Directions

1. Simplicity, delicacy, tenderness, are qualities that characterize the folksong next to be interpreted.

2. The parts that are hummed may be varied in power to correspond with the dynamic shadings of the melodic part.

[1] Any such experimenting should be done with sensitive aural attention. "Taste" the effects with your ears.

3. By varying the brightness or the covered quality of the hummed accompaniment, and by attention to balance and emphasis among the accompanimental voices, an effective performance may be furthered.

4. Distinctness coupled with softness and sustained style must often mark the delivery of the words. Perhaps it will be helpful in such places to think of singing distinctly to someone at the end of the room, while others, to the right and the left are unable to hear.

5. The necessity of clearness in addressing the ear of the hearer with dissonances and unusual chords was mentioned in connection with "Adoramus Te." All chromatic chords and unusual seventh chords are likely to represent points where accent or stress is necessary. The second beat in the fifth measure from the end of the coming piece, and the third beat in the fourth measure from the end, present such chords.

6. In the fourth and third measures from the end a short horizontal line is placed over some quarter notes. It is a **marcato** (mar-**kah**-toh) mark, and means that these notes are to be marked or accented, but by giving them weight and length rather than by striking them sharply.

7. As usual, sight singing comes first. If the **so-fa** syllables can be thought but not said, and if humming, or the use of some vowel or neutral syllable can supplant the actual use of the **so-fa** syllables, an advance will have been registered. If dropping of the syllables, however, leads to mere floundering and guessing "by ear," the syllables should be resorted to immediately. Think each tone **definitely,** in advance, by the help of its syllable name or by thinking of it as some specific step in the scale, but if you can not conceive the tone do not try to sing it. The throat can not find the pitch: only the mind can do that.

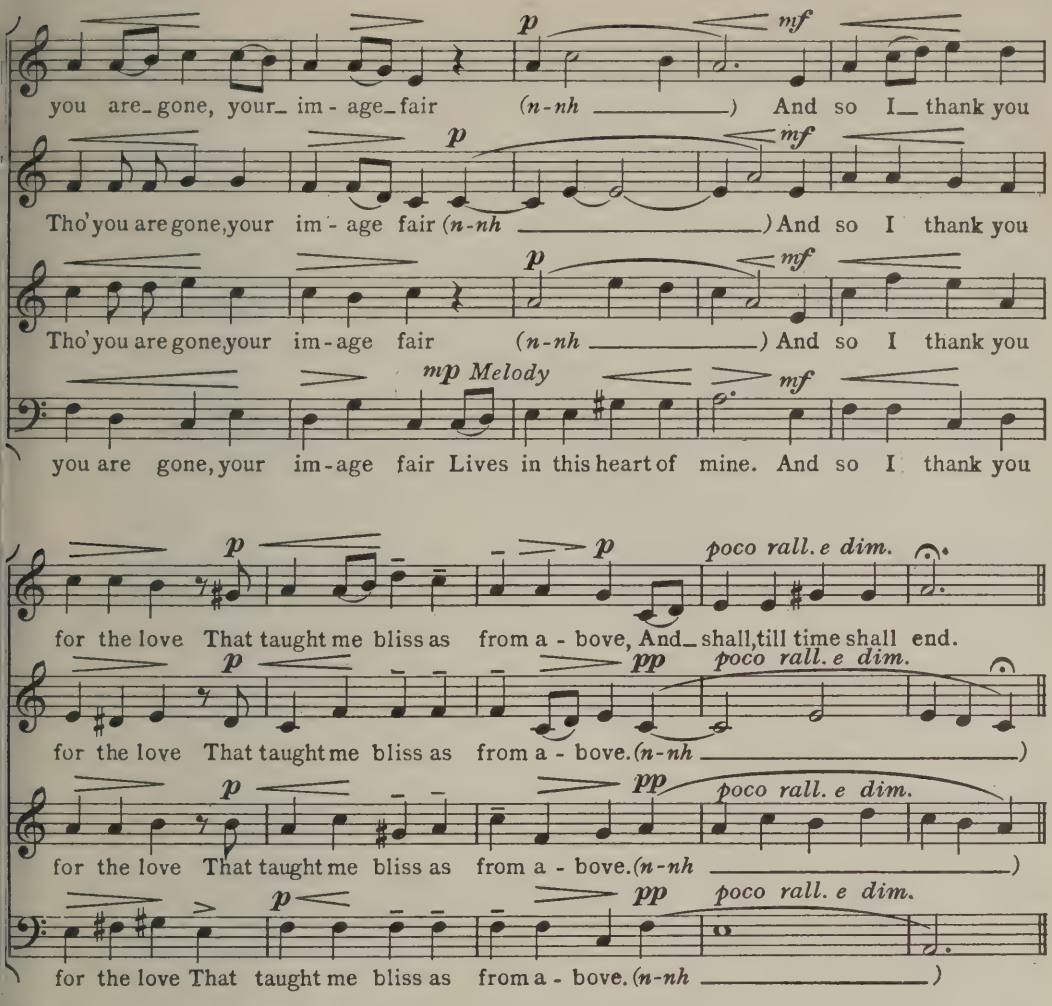
Swedish Folksong

Translated from the Swedish.
English verse by Will Earhart

Arranged by Will Earhart

Andante

pp
Melody
p
mf
Hum: (n-nh) O vis - ion sweet, di - vine. Tho'
pp
Hum: (n-nh) O vis - ion sweet, di - vine.
Melody
p
I en - vy not your for - tune rare, O vis - ion sweet, di - vine.
pp
mf
Hum: (n-nh) O sweet di - vine. Tho'


you are_ gone, your_ im - age_fair (n-nh) And so I_ thank you
Tho' you are gone, your im - age fair (n-nh) And so I thank you
Tho' you are gone, your im-age fair (n-nh) And so I thank you
mp Melody
you are gone, your im-age fair Lives in this heart of mine. And so I thank you
for the love That taught me bliss as from a - bove, And_ shall, till time shall end.
poco rall. e dim.
for the love That taught me bliss as from a - bove. (n-nh)
for the love That taught me bliss as from a - bove. (n-nh)
for the love That taught me bliss as from a - bove. (n-nh)

OBSERVATIONS

The chord-numerals have been omitted from this song, since the preceding piece made them familiar. Those chord-names are not intended anyway as a theoretical discipline to be mastered, but are intended rather to serve as a window through which glimpses of a larger territory may be caught.

The song is marked by a beauty of melody and a coherence and grace of form that can be found, one sometimes thinks, only in folksongs, or else in the most successful compositions of the masters. The characteristic rhythm of the motive, ♩ ♫ , propels the music gently but insistently. It is sufficiently persistent to give the effect, not of monotony—for the latter part of every phrase broadens into longer notes—but to give the effect of reverie or brooding. ("Melody in F," by Rubinstein, has this same rhythmic figure.) The melodic contour of every phrase is as lovely as the lines of distant hills sketched against the sky. The second phrase repeats the first phrase exactly,[1] giving the emphasis of reiteration. The third phrase

[1] The first phrase is *harmonized* partly in A-minor, partly in C-major, and the second phrase is *harmonized* wholly in C-major. The melody, too, is apportioned to voice-parts differently when the phrase is repeated. But the student must understand that a folksong originally exists usually only as a melody, and that an arranger clothes it with chords and voice-parts that seem to him to be fair and fitting. The chords, the humming, et cetera, are therefore the arranger's.

rises to a more passionate climax and is more rugged and insistent in form, its latter two measures being in free sequence to its first two. Then the two-measure ending reviews measures 3 and 4 and 7 and 8 (although the ending is harmonized differently) and so "rounds up" the form by a return to an early refrain.

DIRECTIONS

1. In the next piece the same dissonant suspension is used several times—and with beautiful effect—to introduce a poignant note of distress. The suggestion made earlier in this chapter, to give all dissonances some stress or accent, as well as clarity, applies again here.

2. In measure 5 the small notes in the bass are preferable, but the large notes an octave higher are satisfactory, and should be used if voices capable of singing the low tones **easily** are not available.

3. In measure 12 a choice of octaves is again given the bass, and again the low octave is preferable. The tenor, which also has a choice of notes in this measure, should sing the higher tenor note if the lower bass note is sung, but otherwise should sing the low tenor note.

4. As with "Adoramus Te," it is desirable that the mechanics of sight singing be made as unobtrusive at the beginning as the competence of the singers will permit, in order to seek at the outset a musical conception of a worthy composition. To this end the **so-fa** names should not be used except where the singers are unable, **without accompaniment, to conceive the tones definitely** while humming or singing some vowel or some neutral syllable, or the words. Singers often appear to feel no shame at being unable to find a pitch except by help from the piano or by sublimated guesswork. But there is no virtue in rejecting the **so-fa** system in favor of no system whatever.

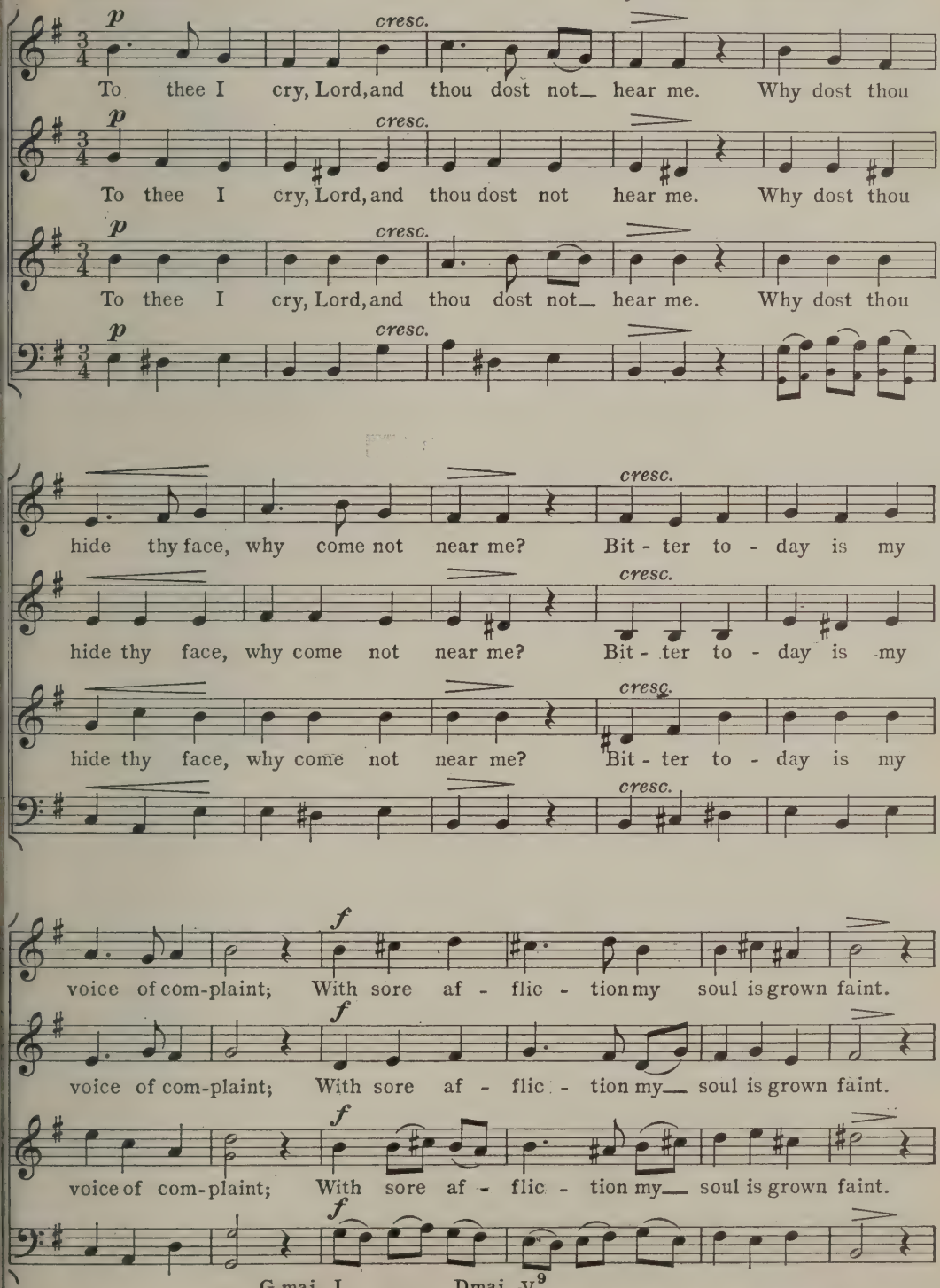
5. Singers of a modest degree of training are likely to try to sing softly by **suppressing** a **loud** tone. Instead a **pianissimo** should be a very small tone. The final measure here may be made beautiful by a tone that, although clear and unwavering, is as thin as a whisper.

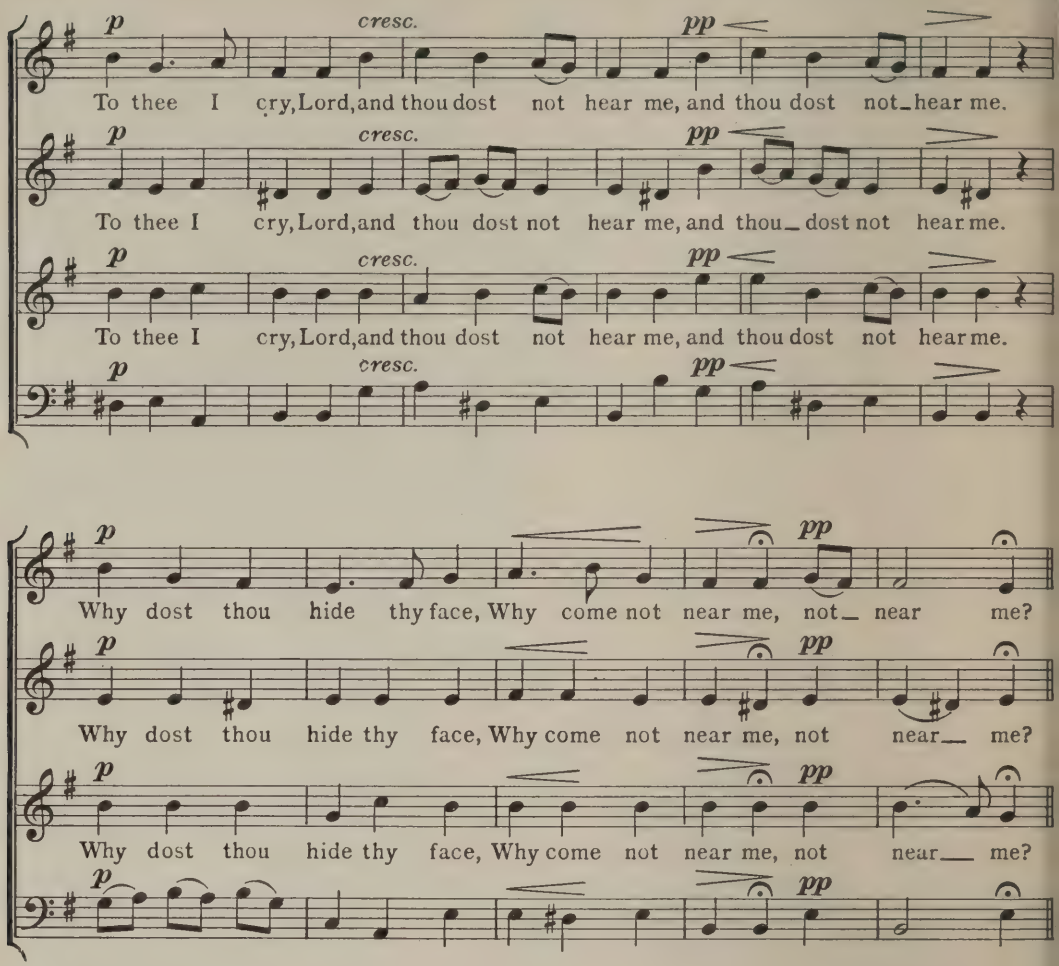
To Thee I Cry
(Liebster Herr Jesu)

Text adapted from
Job, Chapters 13, 23 and 30.

Johann Sebastian Bach
(1685–1750)
Arranged for choir of mixed voices
by Gustav Beckmann.

Moderato


p
cresc.
To thee I cry, Lord, and thou dost not hear me. Why dost thou
hide thy face, why come not near me? Bit - ter to - day is my
f
voice of com-plaint; With sore af - flic - tion my soul is grown faint.
G maj. I Dmaj. V9
D maj. IV - V7 - I1 Bmi. II7 III VI II7 I2 II1 V7 Bma. I


p cresc. pp
To thee I cry, Lord, and thou dost not hear me, and thou dost not hear me.
To thee I cry, Lord, and thou dost not hear me, and thou dost not hear me.
To thee I cry, Lord, and thou dost not hear me, and thou dost not hear me.
Why dost thou hide thy face, Why come not near me, not near me?
Why dost thou hide thy face, Why come not near me, not near me?
Why dost thou hide thy face, Why come not near me, not near me?

Observations

In 1736 a musician named Schemelli published a songbook the songs in which he stated "were partly newly composed, partly improved, by J. S. Bach."[1] Much research has been done by musicologists in order to ascertain which songs were "composed" and which merely "improved" by Bach. "Liebster Herr Jesu," from which "To Thee I Cry" is arranged, is now generally believed to be Bach's own composition. As published, only the melody and text were presented (the latter of unknown authorship), together with a figured bass (see Chapter III), and the notes of any accompaniment used, or of added vocal parts, as in this arrangement, represent the careful effort of musicians to carry out Bach's intention in a way worthy of the great master.

The composition has the sureness of touch and the economy of means used to produce an effect that is characteristic of the great cantor. Not a note is wasted; and singers should see to it that they attach right weight and quality to every note of every part. Although again and again the same semi-cadence with a suspension is used—specifically in measures 2, 4, 8, 20, 22, and 26—no impression of monotony arises. Instead, the atmosphere of weary plaint is unerringly secured.

In the composition, great strength and interest are imparted by passing notes and neighboring notes, both accented and unaccented. Such use of non-harmonic or

[1] Quoted from *Grove's Dictionary*, article Schemelli, by J. A. Fuller Maitland.

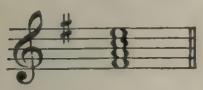
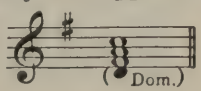
unessential tones, as they are called, is, indeed, a characteristic feature of polyphonic music. Homophonic music restricts itself far more sharply to chord-tones and thereby loses the free melodic flow that keeps every voice distinguished in contrapuntal writing.

Bach's supremacy, as a composer of polyphonic music and possibly as a composer generally, is widely conceded. Nevertheless the world lost sight of his music after his death, until Mendelssohn revived it in 1828. Since that date the favor and prestige accorded it have steadily increased.

The form is a brief **three-part** form, often called a **three-part song-form.** By this terminology "Invocation," in Chapter III, is a **one-part** song-form; "Swedish Folksong," in this chapter, is a **two-part song-form;** and now appears the last of these brief song-forms, the **three-part.** We commonly designate the first of these parts as A, the second part (which affords some contrast) as B, and the third part, **which reviews the first part,** as A. This ABA formula, representing initial thought, contrast, return to initial thought, is so characteristic of the way a good mind works that it finds application throughout the whole field of musical composition, in orations, and in the other arts. It amounts to **statement, thought, summing up.** In this instance a **coda** of one measure adds a further finishing touch. The text here, as usually, also follows the ABA pattern.

If the mind is creative the final section A will not exactly repeat the first section A. Any person, indeed, is likely upon coming back to something he has done, to see the possibility of changing some detail. Observe what Bach does to the melody of the very first measure when it is recalled for review. The tones **b, a,** and **g** become **b, g,** and **a,** and the dotted quarter note moves from the first to the second beat. To savor this fully the reader might ask himself which form he likes the better. The conclusion will probably be that either way seems perfect and inevitable, and that both give a pleasure that no single way, however perfect, could give.

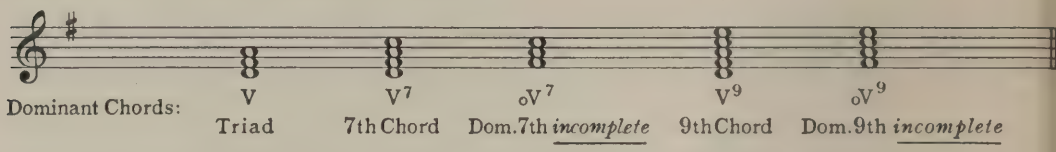
Since a complete technical knowledge of harmony, however desirable, is hardly necessary to the choralist or singer, and since it could hardly be imparted in this brief course anyway, the Roman numeral designations of the chords have been omitted except in the case of the modulation in the second part. This is doubly interesting because it begins as a modulation from one sharp, G-major, to the **relative** of the dominant key—that is, to **two sharps,** B-minor, which is the relative minor of D-major—and ends by substitution of the **opposite mode,**[1] B-major. The tenor is the essential part here in substituting the major for the expected minor key, after the neutral V^7 has given opportunity, as explained under "Adoramus Te." But Bach did not choose the substantial major chord to end the entire piece with, as Palestrina did. Would solid completeness have been appropriate here?

Among the chords to which we have attached numerals are some that are new in this work. One such new chord is the **dominant ninth incomplete.** In appearance it is a seventh chord on the leading tone, in the key of G-major appearing as  . But earlier in this book we explained that the **triad** on the leading tone was really the **upper three notes** of the **dominant seventh** chord—in the key of G-major 

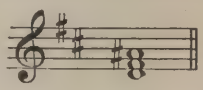
—and similarly for the four-tone chord now be-

[1] So termed by Dr. Percy Goetschius, in his excellent harmony text-book, *The Material Used in Musical Composition.*

fore us we look to the **dominant** for the root. In short the dominant is the parent of a whole family of chords which may as well be introduced now together. In the key of G they appear as follows:

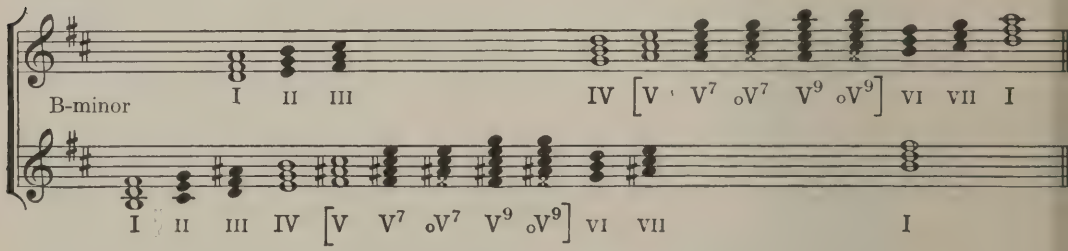


All of these prove themselves to be dominant chords, not only in acoustic theory, but because they behave like dominant chords. That is to say, they all move to the tonic chord, and almost any one may be used in place of the others when a dominant chord is needed.

Another chord new here to this book is the III, or mediant triad **in minor.** In the key of B-minor, in which it appears, it is as follows:  . It has an **augmented fifth,** which makes it strongly dissonant, and it consequently imparts an unquiet, urgent, or poignant quality to the harmony.

No exposition of **all** the chords in minor has been made thus far. Many of them of course duplicate chords that are in the related major key, but **they do not have the same effect as in the major key because they stand on different scale-steps.** For instance, the I itself in minor and the VI in the relative major consist of precisely the same tones, but the I in minor is a **principal** triad—the tonic center—while the VI in major is a **subordinate triad.** Perhaps the following table, which need not be mastered but can serve for study and reference, may make this clearer. The chords should be played and thus be made familiar to the ear: and if the teacher will illustrate their **progressions,** as found in various compositions, an acquaintance that will be helpful, even if not strongly technical, may be readily gained.

D-major



A seventh may be added, in both major and minor, to some triads other than the dominant. The $\frac{7}{II}$ in minor, for instance, is found in measure 14 of "To Thee I Cry"; and a very good chord it is.

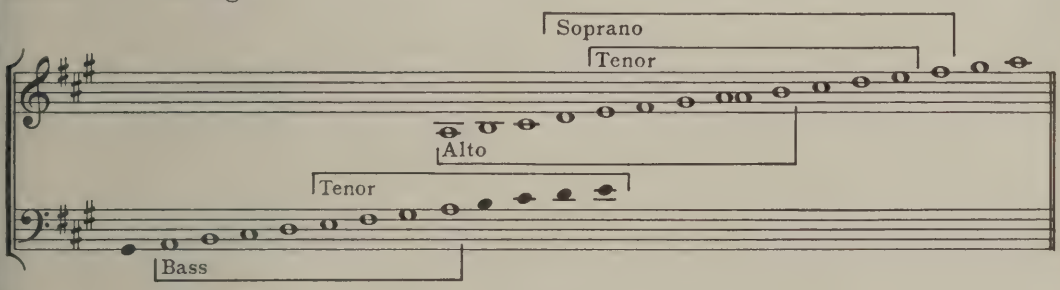
CHAPTER VI

KEYS OF A-MAJOR AND E-FLAT MAJOR; SYNCOPATION; THE DOTTED EIGHTH NOTE WITH THE SIXTEENTH NOTE

INFORMATION

A New Key

The exercise following continues our progress "into sharps." To the two sharps of the key of D is added a third, **g-sharp.** As always, this "last" or right-hand sharp is on—or rather it **makes**—the leading tone; and also **g-sharp** would have been **fi** in the key of D. (If this is obscure, read again some pertinent paragraphs on pp. 19 and 26). The new **tonic,** A, was moreover the **dominant** in the key of D, so we are moving to the key of the dominant as always when we add one sharp to the signature. On the staff the scale of A-major appears as below, on both treble and bass clefs. The tones within comfortable range for the various voices are bracketed. The tenor tones are bracketed with the soprano tones on the G-clef, although tenor voices of course make these tones an octave lower. Observe that although no one voice-part is **limited** to a range of one octave, the **basses,** and again the **altos** will find most of their tones **in this key** in the octave **doh** to **doh** (A to A), and the **tenors,** and again the **sopranos,** will find most of **their** tones in the octave **so** to **so** (E to E), a 5th higher. These "boundary" notes may become guiding "landmarks" in reading.



SIGHT SINGING AND CHORAL PRACTICE

Directions

1. The coming exercise is first to be sung at sight, in strict time, and using **so-fa** syllables. After this syllable practice is fluent the exercise may be hummed or be sung to any vowels or neutral syllables desired.

2. In the exercise attention must be centered on balance and blend of voices, and steadiness of pitch in every voice, on each and every tone.

3. The slurred quarter notes for alto at the end are **both** to be sung to **so.**

4. **Sostenuto** (so-steh-**noo**-toh) means sustained. Connect one chord with the next without any perceptible break in the flow of tone.

5. Members of the class should have some music paper at hand, and should cultivate their sense of hearing and their accurate observation and knowledge of the staff by trying to write down some tones from hearing. Such writing should be both melodic and harmonic. Little scraps of melody such as **doh, re, mi, re, doh; mi, fa, so, fa, mi,** in a given key (probably the key of A just now) may be hummed, or be played on piano by the teacher or by some pupil, and may be written down in the right octave and under the appropriate clef by all others. These bits of melody

may moreover be made more or less difficult rhythmically, according to the ability of the class. With respect to harmonic writing, since persons ordinarily do not hear definitely a number of tones sounded together, practice in hearing chords may have to be limited at first to two tones—say a soprano and a bass tone—and may later progress to three tones and then to four or more. If these tones are sounded in quick succession (**arpeggio,** from the Italian **arpa,** meaning **harp**) they become easy—perhaps too easy. One should not be satisfied if he can not, in a reasonable time, distinguish each tone in a chord of four tones all sounded **exactly together.** Any tonic chord, and then other chords, from the exercise following would be good material to begin with, especially after the class has just sung the exercise, using syllables.

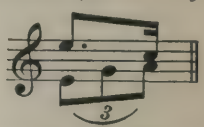
6. In starting to write the melodic examples you would better **sing them by syllables** before writing. If you do not know a tone by its syllable name you probably do not know it at all, although you **may** know it as the 5th or the 6th tone of the scale, or as subdominant, mediant, or what not. Or you **may** have absolute pitch and know it for what it is apart from any scale—for instance, as **c-sharp.** Your writing will show whether you know it at all, by **any** identifying names, or not.

Exercise 16

Andante sostenuto

INFORMATION

The dotted eighth note followed by the sixteenth note is used in the exercise following for the first time in this course. Since the unit of measure is the quarter note, that is to say, since a quarter note gets a beat, an eighth note would get half a beat, the dotted eighth note would get three-fourths of a beat, and the sixteenth note following would get the remaining fourth of the beat. Instead of the beat being **evenly** divided between two notes, as when two eighth notes fill it, the beat is therefore **unevenly** divided between them. It may be better, however, to think of the sixteenth note as coming **just before the next** beat, than to think of it as occupying the last part of the beat in which it occurs.

While theoretically the time of the two notes is $\frac{3}{4}$ and $\frac{1}{4}$ of a beat, in practice they are likely to receive—and for good reason—something nearer $\frac{2}{3}$ and $\frac{1}{3}$ of a beat. Indeed, old composers often wrote for one hand (on a keyboard instrument) against for the other hand, in this way  ; and musicians agree in making the last notes of the two groups coincident. The nature or mood of the composition, however, affects the "style," and this is largely dependent upon the division of the beat. In energetic or capricious moods the sixteenth note is likely to be made very short and "snappy." In "Comin' thro' the Rye," for in-

stance, the opening notes (the first two words in the line "If a body meet a body") are commonly sung with this capricious jerkiness. So are the two notes in "The Star-spangled Banner" at the words **"And the** star-spangled banner in triumph shall wave." On the other hand the dotted eighth notes with sixteenths in "Annie Laurie" are not so unevenly performed; and in "The Battle Hymn of the Republic" the persistent two-note figure is ordinarily sung throughout (to decided vocal and musical advantages) as a $\frac{2}{3}$ and $\frac{1}{3}$ division of the beat. Set up an undercurrent of "three-to-the-beat" in your mind while the class sings this song and you will find that it fits the performance. Set up similarly an undercurrent of "four-to-the-beat" and it will **not** fit.

SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

1. Both sight singing and voice practice are again combined in the ensuing exercise. As usual, the sight singing, in strict time, and using **so-fa** syllables, should come first, and the vocal practice be carried on after the exercise has been learned as a sight-singing exercise.

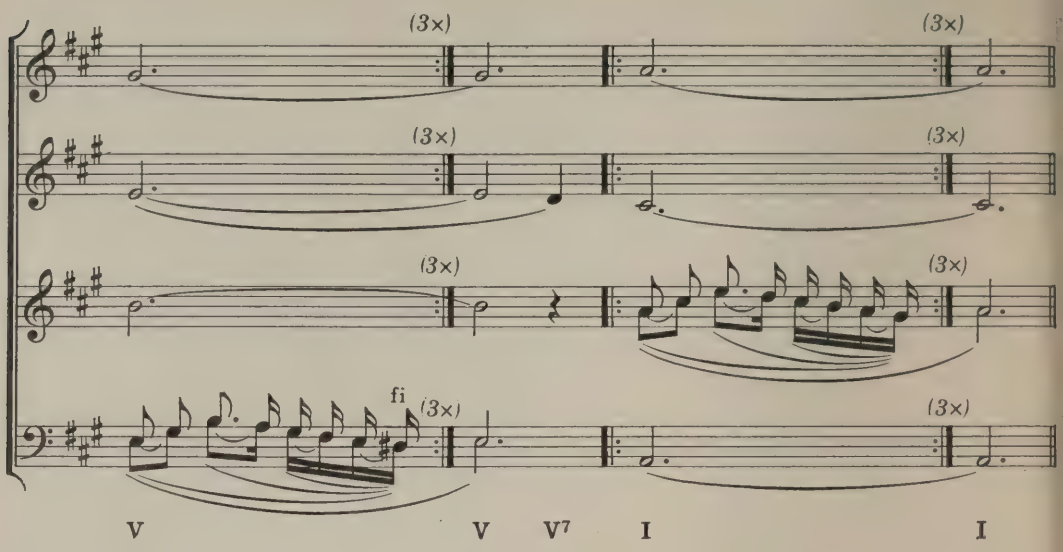
2. The use of vowels and neutral syllables, and the sustaining of them over various numbers of notes, as indicated by slurs that mark different patterns, follows the practice advised earlier in exercises of this type. The sustained accompanimental chords should be sung according to the instructions given for such chords in connection with Exercise 15.

3. In singing by syllables, especially in rapid tempo, there is little time for broad pronunciation of the vowels of the syllables that fall on sixteenth notes, and such vowels will be obscure unless more time is taken for fuller vocalization than the rhythmic demands permit. The same statement applies to singing words in rapid movement. These must be chosen for ease and fluency if good results are to be expected. Observe how easy of articulation are the syllables that fall on the sixteenth notes in "The Battle Hymn of the Republic." A good singer doing, for instance, the aria "Largo al factotum," from Rossini's "The Barber of Seville," will nevertheless reveal marvels of skill in combining good vocalization with rapid and clear articulation.

Exercise 17

Grave to Moderato

(*Continued on next page*)



OBSERVATION

The bass note **fi,** in measure 5, does not produce a modulation because it is not in the harmonic system but is a mere neighboring note—the lower neighbor. It is sharped in order to make the melody more fluent. (Try singing the passage with **d-natural, fa,** and observe how much rougher is the effect.) However, earlier composers, as Bach, for instance, did not hesitate to use the diatonic lower neighbor a whole step below the principal tone, although today we prefer the smaller interval, as here. The point is of considerable importance, especially in instrumental music, where mordents, turns, and trills[1] are more frequent than in vocal music.

CHORAL PRACTICE AND SIGHT SINGING

DIRECTIONS

1. **Largo** means a slow and stately movement. A broad and sustained style are also usually implied by the term. The composition by Handel widely known under the title "Largo" is a good example.

2. In addition to the accidental tones **fi** and **si,** the tone **di** is encountered. It should be made familiar by some examples heard and practiced before the sight singing of the entire piece is attempted.

3. The "small chorus" suggested as a substitute for the solo quartet (which would be one voice on each part) may be a double quartet (two voices on each part), or three or four voices on each part. Do not call a double quartet an octet. An octet, as a **composition,** has **eight distinct parts.** As a body of performers, an octet consists of eight performers, as does a double quartet, but they do not become an octet unless they sing eight-part music.

4. The piece should be approached through sight singing, with **so-fa** syllables and in strict time, since vocal and choral practice attempted first could be nothing but rote singing.

[1] Your teacher or a musical dictionary will enlighten you.

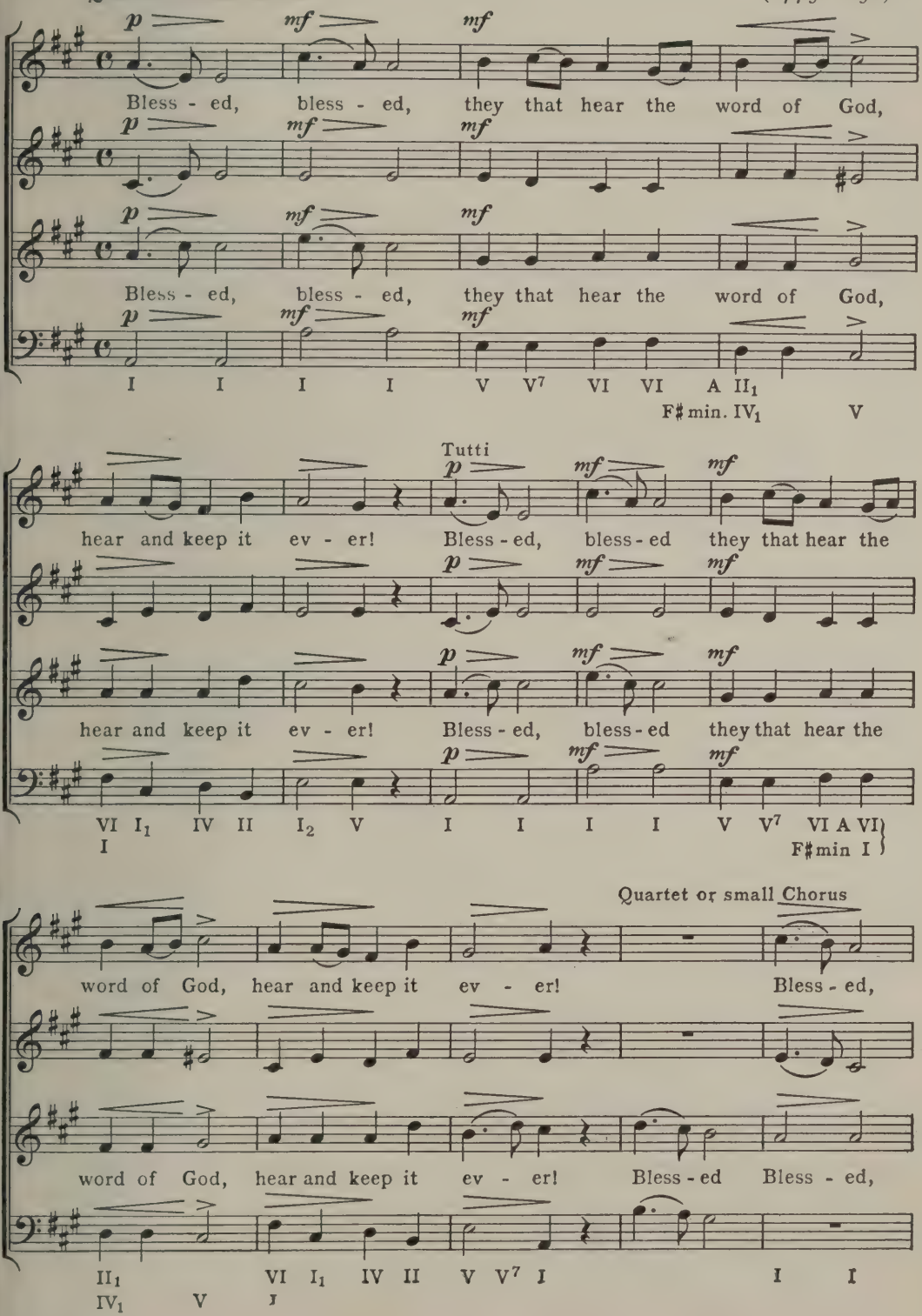
Blessed They

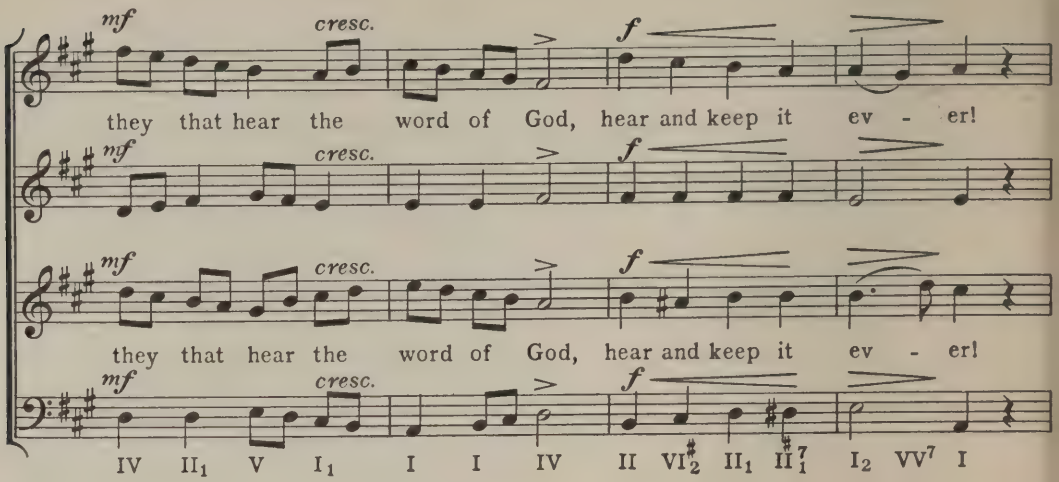
Luke XI, 28

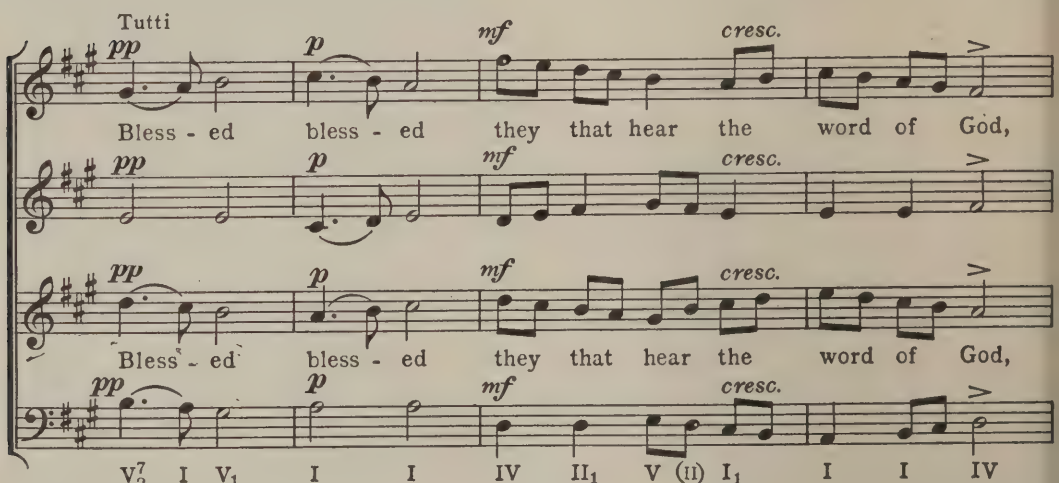
Largo

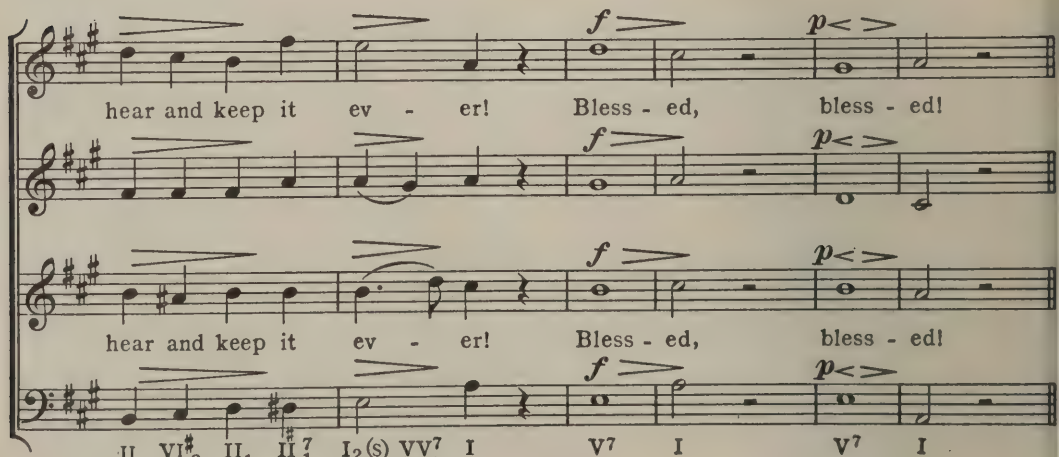
Ludwig Hellwig
(1773–1838)

Quartet or small Chorus


Bless - ed, bless - ed, they that hear the word of God,
Bless - ed, bless - ed, they that hear the word of God,
I I I I V V7 VI VI A II1
F♯ min. IV1 V
Tutti
hear and keep it ev - er! Bless - ed, bless - ed they that hear the
hear and keep it ev - er! Bless - ed, bless - ed they that hear the
VI I1 IV II I2 V I I I I V V7 VI A VI
I F♯ min I
Quartet or small Chorus
word of God, hear and keep it ev - er! Bless - ed,
word of God, hear and keep it ev - er! Bless - ed Bless - ed,
II1 VI I1 IV II V V7 I I I
IV1 V I


mf
cresc.
f
they that hear the word of God, hear and keep it ev - er!
IV II1 V I1 I I IV II VI#2 II1 II#17 I2 VV7 I


Tutti
pp
p
mf
cresc.
Bless - ed bless - ed they that hear the word of God,
Bless - ed bless - ed they that hear the word of God,
V7/2 I V1 I I IV II1 V (II) I1 I I IV


f
p
hear and keep it ev - er! Bless - ed, bless - ed!
hear and keep it ev - er! Bless - ed, bless - ed!
II VI#2 II1 II#17 I2 (S) VV7 I V7 I V7 I

OBSERVATIONS

Some pupils may be interested in an analysis of the harmony of "Blessed They." It is more complicated than any that has preceded.

In measure 3, 2nd beat, at the word "that," the soprano adds interest to the entrance of the V^7 by singing a dissonant "upper neighbor," instead of flatly holding to the chord tone, **b**. On the 4th beat of the same measure the soprano energizes the repetition of the VI by singing a **lower** neighbor of the chord tone. Such melodic movement imparts considerable energy to what would else be a comparatively dull procession of chords. The first half of any beat is, moreover, more accented than the second half, and when the dissonant neighbor stands on the first half, as here, its energy is prominent. Compare the **unaccented passing** note in the soprano in measure 5.

In measure 4 the modulation into the relative minor key, F-sharp minor, is probably intelligible, since the chords are marked. Moreover, it is of the type—termed **diatonic**—most frequently encountered thus far, in which a chord that is **common to both keys** is used as **exit** from the old and **entrance** to the new key.[1]

Since the second six measures repeat almost exactly the first six, we may pass on now to the second **period** or **section.** Here, after two measures (13 and 14) the music becomes as much **contrapuntal** or **polyphonic** as it is **harmonic** or **monophonic.** In counterpoint the interest is mainly in melody, the parts are almost equal in their melodic interest, and although chords and ways of using them are much the same as in harmonic music, the chords seem incidental and implied rather than the basic feature of structure. Contrapuntal music is called **polyphonic** (meaning **many voiced**) because the parts or voices are equal in importance, whereas in harmonic or **monophonic** music (meaning **one voiced**) one part, usually the soprano, holds almost all of the melodic interest, and the other parts merely support with chords this one important melodic voice.

Polyphony, or **polyphonic music,** has more animation and variety than **homophonic**[2] or **monophonic**[2] music, because the free melodic movement brings the voices into all sorts of combinations of tones besides just those that conform to chord structure. These combinations are fleeting, but nevertheless the varied passing tints they cast into the music enhance its interest greatly. Not only do passing tones find play, but passing chords appear. Measure 15, where the contrapuntal flow begins, will illustrate these features. The last half of the 1st beat would give us a tonic chord if the bass had time to move to the tonic. Since it does not, we have the impression of a IV, **blended** (on the last half-beat) with a strong hint of I. On the next beat the II similarly dissolves into what **might** be defined as a IV^7, except that the IV^7 has no time to acquire solid chord character, and is therefore described more accurately as a chance combination. On the succeeding beat (the 3rd beat) the second half of the beat is, to the eye—and perhaps here to the ear—a veritable chord—the II—and it may be that II should have been put under it. On the last half of the 4th beat there is similarly a strong hint of V^7. But the **sense of chords in all these combinations is quite submerged under the demands made upon our attention by the moving voice lines.** What we hear is **four melodies chanted at once,** not a succession of interesting chords, each with its own particular charm, which we linger with and enjoy. Indeed, **line** rather than **color**[3] is what engages our attention in counterpoint; and as much of the greatest choral music, as well as much

[1] The first paragraph on page 37, with related music, should be reviewed here.
[2] The two words have the same meaning.
[3] And Edward Macdowell wrote: "I believe that line is more than color." (In *Critical and Historical Essays*, 1911.)

of the greatest music for instruments, is polyphonic rather than homophonic, you need to adjust your point of view early so that you will be prepared to receive it in its own character.

We have analyzed only one of the two contrapuntal measures. No new **type** of fact would be uncovered by analyzing the succeeding measure, although the veiled chords that are hinted at on the second half of the beats are, of course, not the same.

In the measure following the contrapuntal measures, at the words, "hear and keep it," two **altered chords** are found. The alteration in each of the two cases is made by sharping the third of the chord, and the ordinary sign for this is to place a sharp above the Roman numerals that designate the chord—here $\overset{\sharp}{\text{VI}}$ and $\overset{7}{\underset{\text{II}}{\sharp}}$. Technically, however, the term **altered chord** is not applied to a chord that is chromatically altered in **any way whatsoever,** but only to one that, although **altered** in the **prevailing** key, **would be** diatonic in some other key. For instance, the $\overset{\sharp}{\text{VI}}$ (at the word "and") is also a V in B-minor, and it does move here to the B-minor triad. One's sense of A-major is, however, hardly unsettled by the succession, so no modulation has been indicated in the markings.

While a number of inharmonic tones occur, the counterpoint in this composition is not rugged, but on the contrary is very limpid. Perhaps the high serenity of the scriptural text led the composer to avoid ruggedness. The form, too, is restrained and smoothly coherent. The motive, , in the soprano, measure 3, is followed quietly throughout the whole first section. This section in itself is repetitive, for it consists of six measures of **soli** (**soh**-lee—plural of **solo,** meaning **alone,** and signifying one voice on each part) and the repetition of these six **tutti** (**too**-tee). The section is brought to a decisive close at the end of the repetition by substitution of a **perfect cadence** (see Chapter V) for the **semi-cadence** (meaning half-close, and made on a strong chord other than the I) which terminates the first six measures.

The second section, which in a two-section piece such as this has the function of providing some contrast, first gives forth two measures, "Blessed, blessed," that recall those that began the phrases of the first section, and so work for unity. The contrapuntal measures, however, provide a new and more energetic rhythm—for collectively the parts keep up an eighth-note motion throughout one and a half measures—and also provide the new harmonic tints and the new type of interest that we have described. This section is well unified in itself because of the ascending and descending scale passages in the two measures that are in characteristic polyphonic style. For instance, the soprano part in measure 16 pursues sequentially the figure it gave out in the first five notes of the measure preceding; the alto in measure 15 gives out a three-note figure and then **inverts**[1] that figure; the tenor part, in measures 15 and 16, is, in design, as the soprano; and the bass, in measure 15, appears to carry out in the last two beats a design handed to it by the tenor at the end of the first two beats. The words "Blessed, blessed," long sustained at the end, are for finishing off the whole. Such an end-part is termed a **coda** (**koh**-dah). This coda, with its recall of the opening idea, rounds up the whole into unity. In a two-section form such as this some recall in the second section of ideas that were found in the first section, is a familiar feature. It is almost essential, because so brief a form would hardly dare to move wholly away from the ideas with which it began.

We must emphasize the fact that a composer does not build a composition by pushing motives and bits of design around into patterns thought out beforehand, as giving "unity" and "variety." He is as free as you would be if you planned in a general way the length, shape and character of a speech you were going to make.

[1] "Inverts" need not be defined, need it?

As he proceeds various ideas come to him, and his good taste leads him to reject this, choose that, and refine the whole. But it is all very quick and spontaneous—if a person is a **real composer.** Handel, for instance, wrote the entire "Messiah" within two weeks. The reason that all appears as though nicely planned is that the composer is a rational being with a good memory and much taste and skill, and his thought flows in agreeable ways quite naturally. So might you speak grammatically and very effectively (if you had something which you very much wished to say) without thinking either of grammar or rhetoric. But if you wrote an essay, and felt that at some place it was awkward or ineffective, your knowledge of grammar or rhetoric would help you to find the cause. Moreover, you learn by such technical knowledge to find the causes for satisfaction or dissatisfaction that you may feel for the work of others: and it is to aid your taste in music, and prevent it from being wholly blind, that we point out the features of the compositions you are learning.

INFORMATION

In the next exercise we continue our progress "into flats." To the two flat tones in the key of B-flat is added a third, **a-flat.** The third flat comes on what was the leading tone, or the 7th step of the scale, or **ti,** in the key of B-flat. In short, the lowering of the leading tone, **ti,** to **te,** effects a change to the **key of the subdominant,** which is a movement "into flats."

The new key is E-flat; and this tonic, E-flat, was the fourth tone of the scale, or the subdominant, in the preceding flat key, B-flat.

The scale of E-flat, on both treble and bass clefs, appears below. The compass of each of the voice parts in relation to this scale is also marked. The tenor, one need hardly repeat, when on the G-clef, produces tones an octave lower than those rightly indicated by that clef.

Observe that the octave, **doh** to **doh,** best fits the alto and bass voices. It is worth while in any key to note whether the main part of your voice lies in the octave **tonic-tonic** or in the octave **dominant-dominant** or **subdominant-subdominant.** Most of the notes of your part will lie within one or another of these octaves, and to have the boundary tones located is helpful to your reading.

Key of E-flat Major. (Relative minor, C-minor.)

SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

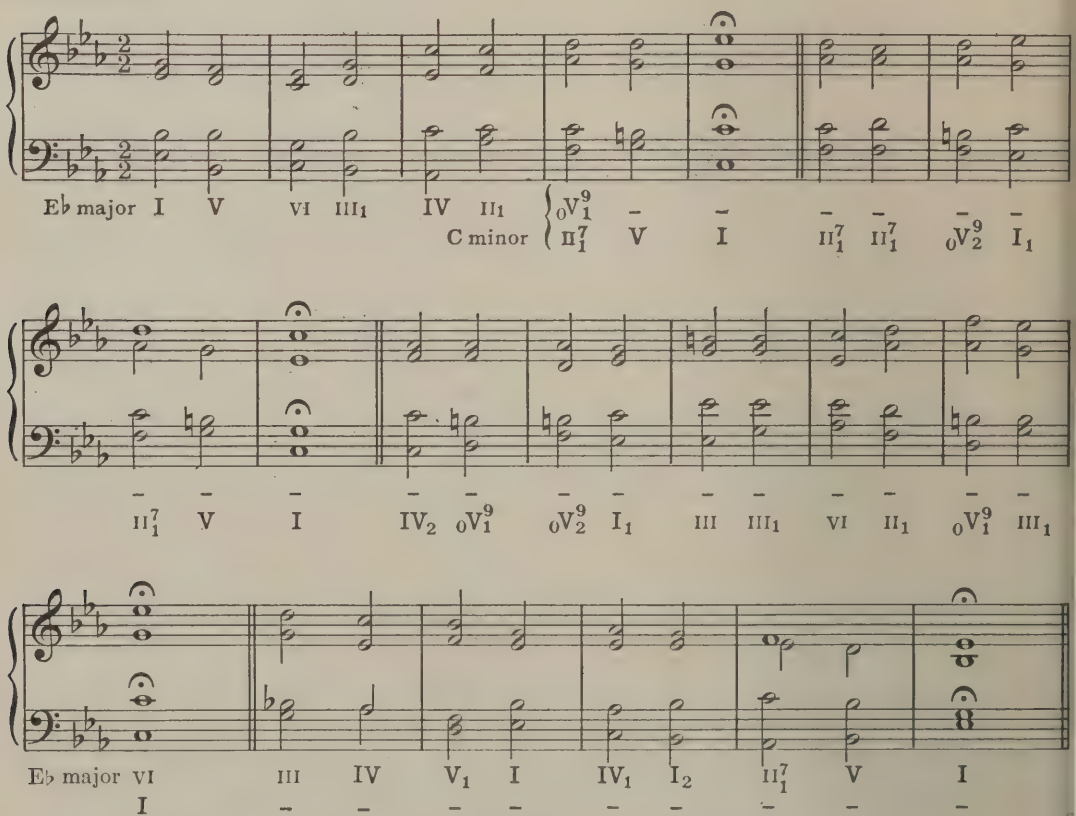
1. Exercise 18 is to be sung very slowly at sight, using **so-fa** syllables: or perhaps, if the ability of the class is sufficient, they may merely **think** syllables and hum the tones or sing them to a vowel or a neutral syllable. In any case the exercise **should be done without blunders,** so far as the pitch conceived for each tone is concerned, **on the first trial.**

2. In subsequent practices, **perfect chording** should be earnestly sought. Not only should all the voices on one part be in such perfect unison that the tone is "still" (that is to say, lacks the palpitant, unquiet character that results from imperfect unisons), but in all **major triads,** at least, the intervals should be so true that this same perfectly "still" quality is secured. **This result can not be obtained if the voices are tuned from piano,** because of the "tempered" tuning of pianos; and it can not be obtained in dissonant chords, in inversions of major triads, nor in more than a moderate degree in minor triads. The ears will soon recognize, however, the maximum of the "stillness" that is possible to a chord when perfect intonation of unisons and intervals is attained.

3. Practice in chording would better be "timeless," since any one chord must be long sustained and must, perhaps, be repeated often in order to give the ears time to register and appraise the results. This practice should, of course, follow **successful** "timed" sight-singing practice.

4. The exercise is admirably fitted to provide chords for chord-writing (written harmonic dictation) as recommended in connection with Exercise 16. Most of the familiar chords in both major and minor are found in it. To recognize these chords, and the location among the voice parts of each tone of any given chord, should furnish an engrossing and not too difficult an exercise of sensory powers for an occasional period of a few minutes' duration.

Exercise 18


E♭ major I V VI III1 IV II1
C minor
V9 1 II7 1 V I II7 1 II7 1 V9 2 I1
II7 1 V I IV2 V9 1 V9 2 I1 III III1 VI II1 V9 1 III1
E♭ major VI III IV V1 I IV1 I2 II7 1 V I
I

Observations

The augmented triad—in the 12th measure, III, III_1, in C-minor—is, of course, **diatonic** in minor mode, but is perhaps more frequently found as an **altered** chord in

major keys, where it is obtained by **sharping the 5th** of the major triad I, V, or (less frequently) IV.

CHORAL PRACTICE AND SIGHT SINGING

Directions

1. The **choral** (or sometimes **chorale,** in either case pronounced ko-**rahl**) is a distinctive type of composition, and performance must of course reflect its true nature and intention.

(a) **Chorals** are characteristically somewhat slow and weighty in movement. They possess dignity, stateliness, majesty, and are an expression of stalwart religious faith, unquestioning piety, deep devotion, and often of great exaltation of spirit. These qualities are such as lend themselves to the congregational singing for which the chorals provided the medium.

(b) In keeping with their spirit and intention chorals are characteristically in duple rhythm, as represented in its broader-flowing compound form of four-beat measure.[1] The stately tread of this measure, intensified by a prevailing beat-rate movement in the melody, is a characteristic feature of chorals. Highly sensitive and varied shadings, in either power or movement, are incompatible with the character thus attained by the music, and should be avoided. On the other hand, an inflexible stentorian performance, such as is sometimes unfortunately accorded chorals, is even more intolerable.

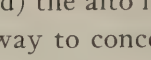
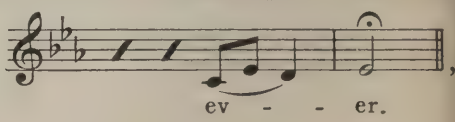
(c) The marking in the choral following, **Lento sostenuto ma con moto**(lehn-toh so-steh-**noo**-toh mah con **moh**-toh), meaning **slow and sustained but with movement,** plus the metronomic indication of the speed of beats, suggests the style in general. In addition, strong accents should be avoided; the tempo should be steady, with no retardation (or only a very slight retardation) as the singers approach the hold, 𝄐, that ends each phrase—**except in the last phrase, when the movement may broaden considerably;** the **diminuendo** (dee-mee-noo-**en**-doh) marks should be observed conservatively; and particularly the last **diminuendo** mark should not reduce the final tone of the composition to a **pianissimo,** or even to a **piano,** but should leave it **mezzo forte.**

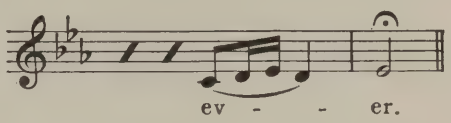
2. (a) Some preliminary study and practice of the accidental tones that occur in the various parts may be desirable. Especially may the leap **from** an accidental tone (tenor, 2nd measure); the **succession** of accidental tones (bass, next to the last measure); and the leap **to** an accidental tone (bass, at the last bar) need such attention.

(b) In the last two measures the use of **restoring** signs or **contradictory** signs, that is to say, of signs that restore the scale-tone or signature tone following an accidental, deserves attention. As stated earlier, an accidental affects its staff-degree to the end of its measure. In the next to the last measure, in the bass, the scale-tone, **e-flat, doh,** is wanted, following an **e-natural, di,** that appears earlier; and the flat required to indicate this is therefore not an accidental but a restoring sign. In the last measure, in the tenor, the scale-tone **fa,** in this key the pitch **a-flat,** is wanted. The student may wonder, since the **a's** are **all** flat anyway by virtue of the signature, and since no accidental has lately appeared in the tenor part to change that status, why this particular **fa** must be so emphatically stipulated. If he were playing all four parts, however, instead of singing one, the reason would be clear: for the accidental tone **a-natural** appears **in the bass** in the preceding beat. Perhaps it is an unmerited compliment, however, to assume that the singer looks at

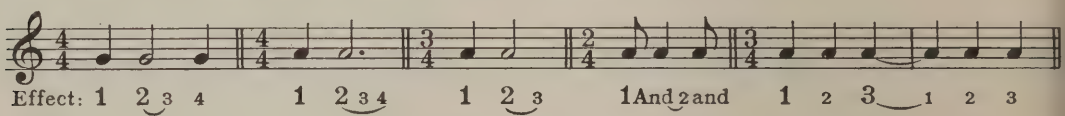
[1] About one in seven of the choral tunes in *371 Vierstimmige Choralgesänge von J. S. Bach,* published by Breitkopf and Härtel, is in triple measure.

or hears any part besides his own; in which case the flat before the tenor **a** is disconcerting rather than helpful.

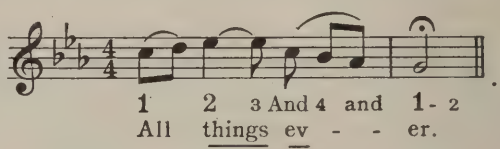
3. (a) In measure 17 (the fourth from the end) the alto has a rhythm not previously encountered in this book. The simplest way to conceive the figure  is to consider it as two eighth notes the second of which is broken up. Briefly the part at the word **ev-er** might be conceived as, 

and then as  .

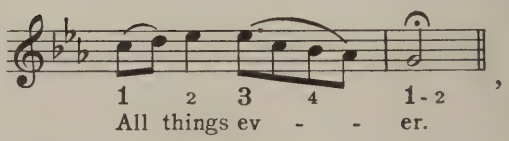
(b) The tenor in measure 17 has an example of **syncopation,** or the part may be said to be **syncopated.** The word connotes elision, or a cutting out, or a displacement. In music it is **accent** that is cut out or displaced; and such elision or displacement occurs whenever a tone begins at a moment of no accent or of slight accent, and continues over a point of greater or even of equal accent.[1] For instance, points of accent, in the following examples, are buried in the interiors of notes, and so the accents are lost; and at the same time, since the **beginning** of any note is certainly more of an accentual event than its smooth continuation, the original accents are not only lost, but new ones, on the beginnings of the tones that swallow the old, come into prominence. This is the **displacement** of accent that is ordinarily said to characterize syncopation. Examples:



The tenor part in question, similarly analyzed, appears as follows:

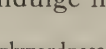


Were it written



no syncopation would be present—but the effect would also be much less energetic.[2]

4. The choral following is supposed to be sung with words at sight, or by humming or using a vowel or neutral syllable, with a fair degree of facility. The **so-fa** syllables should be called into play if and when conception of tones fails and singers begin to indulge in sheer guessing and feeling for tones, but not otherwise.

[1] The awkwardness of this statement is due to the necessity of *including* such syncopations as $\frac{2}{4}$,  , and $\frac{3}{4}$, , under the terms of the definition, and of *excluding* from the terms such non-syncopated forms as $\frac{4}{4}$, .

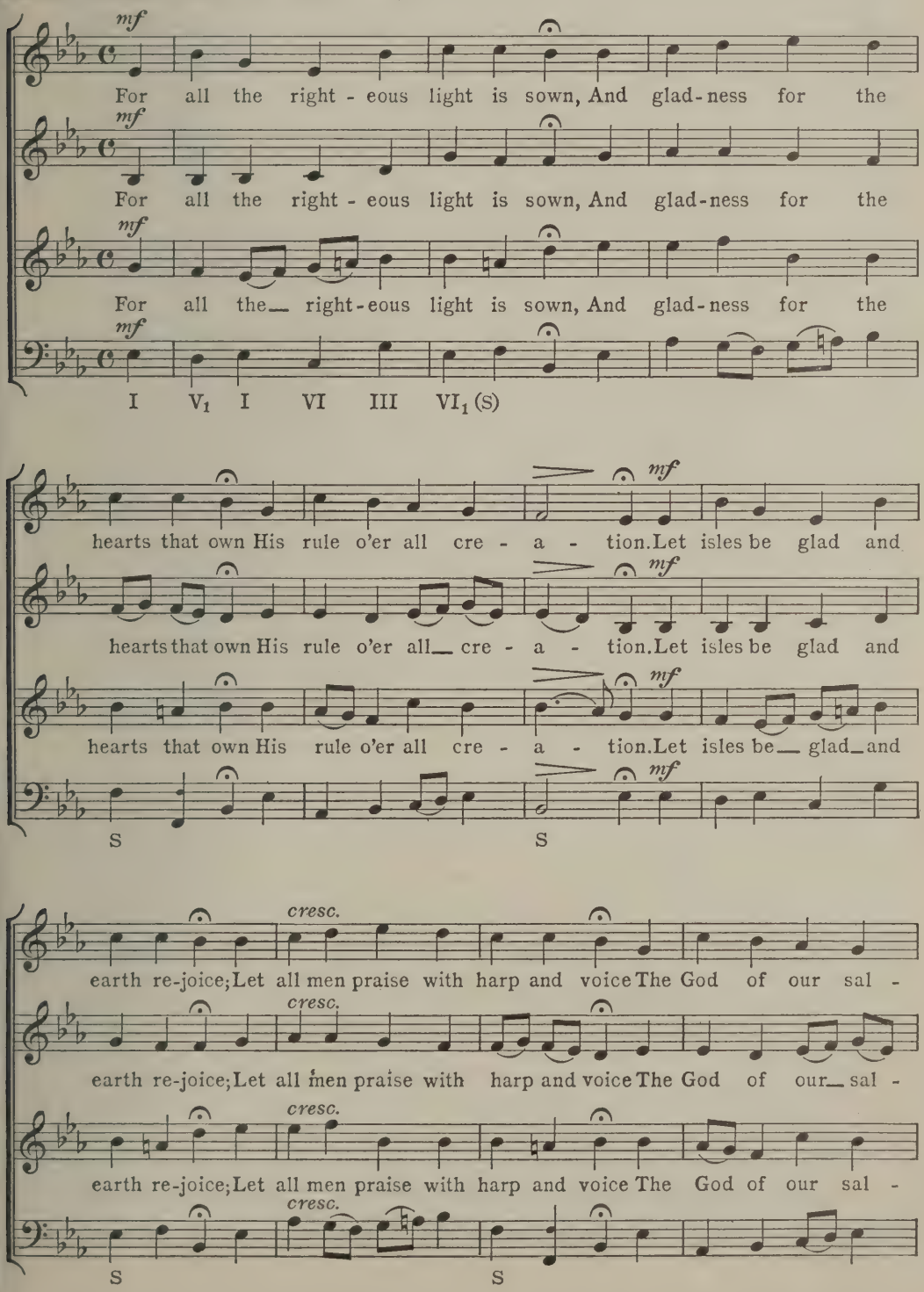
[2] Perhaps it is hardly necessary to explain syncopation to Americans of this day. In jazz it is so prevalent that it appears to have infected the music with some twitching, jerking disease.

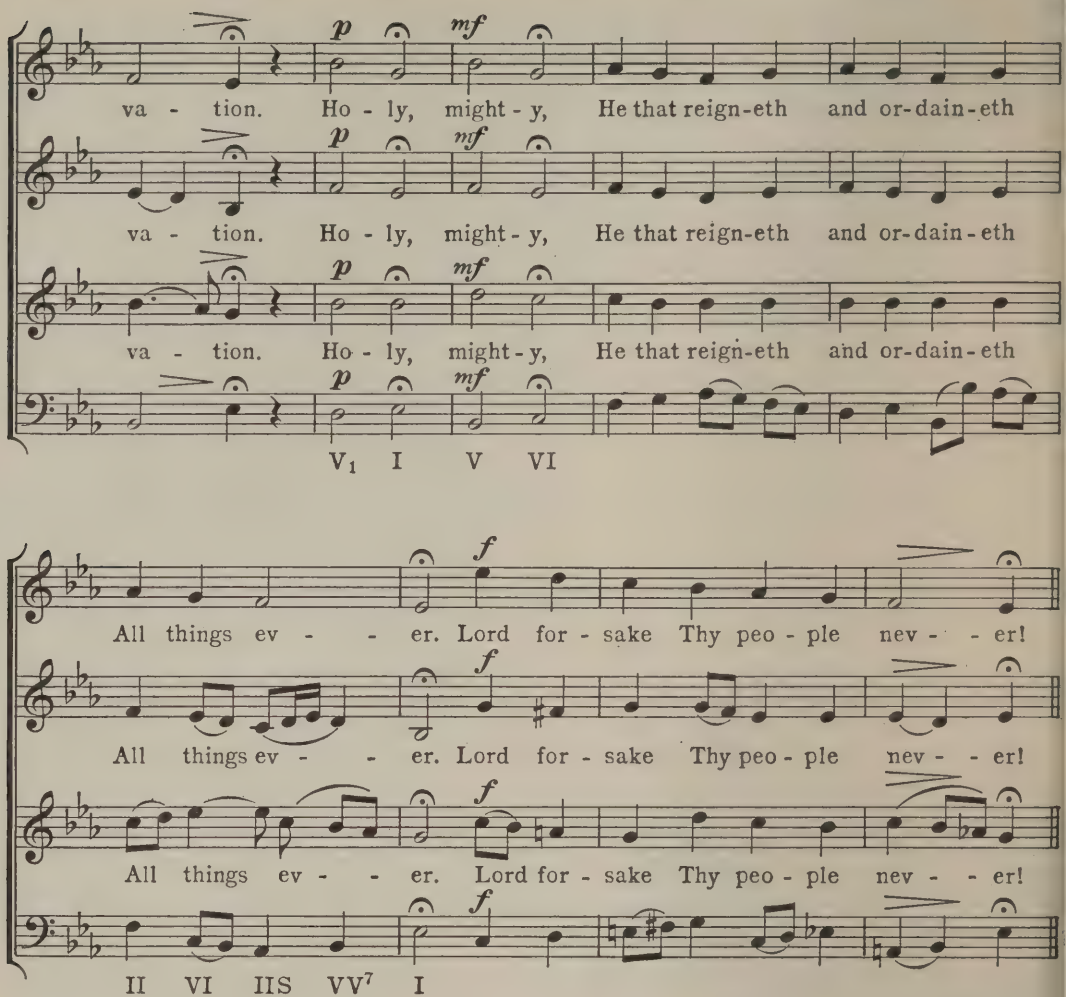
For All the Righteous Light Is Sown
(Wie schön leuchtet der Morgenstern)

Text adapted from the Psalms
by Will Earhart

Johann Sebastian Bach (1685–1750)
Melody possibly by Nicolai (1556–1608)

Lento sostenuto ma con moto (♩ = 72)


mf
For all the right - eous light is sown, And glad-ness for the
For all the right - eous light is sown, And glad-ness for the
For all the right-eous light is sown, And glad-ness for the
I V1 I VI III VI1 (S)
hearts that own His rule o'er all cre - a - tion. Let isles be glad and
hearts that own His rule o'er all cre - a - tion. Let isles be glad and
hearts that own His rule o'er all cre - a - tion. Let isles be glad and
S S
cresc.
earth re-joice; Let all men praise with harp and voice The God of our sal -
earth re-joice; Let all men praise with harp and voice The God of our sal -
earth re-joice; Let all men praise with harp and voice The God of our sal -
S S


va - tion. Ho - ly, might - y, He that reign-eth and or-dain-eth
va - tion. Ho - ly, might - y, He that reign-eth and or-dain-eth
va - tion. Ho - ly, might - y, He that reign-eth and or-dain-eth
V1 I V VI
All things ev - - er. Lord for - sake Thy peo - ple nev - - er!
All things ev - - er. Lord for - sake Thy peo - ple nev - - er!
All things ev - - er. Lord for - sake Thy peo - ple nev - - er!
II VI IIS VV7 I

Observation

The singers may be asking themselves whether this composition is contrapuntal or harmonic. It certainly does not find its chief charm in the sheer rich sound of chords, as did the "Holy, Holy," of Bortnianski, in Chapter IV. A review of that now, while the sound of this choral still haunts the ears, would quickly reveal the marked difference in manner of writing and in consequent effect. And "Blessed They," by Hellwig, coming earlier in this chapter, is hardly less homophonic than "Holy, Holy." Two measures in it are clearly contrapuntal, it is true; but even they sound like chords melted into one another rather than like sturdy, independent voices that manage to come into harmonic agreement as a mere incident in their journeys.

The difference is partly in the greater freedom and vigor of Bach's harmony. The first three measures of "Holy, Holy," and the first two measures of "Blessed They," stand steadfastly on the tonic chord. The first measure (plus the introductory beat) of "For All the Righteous" might similarly have stood altogether on the tonic chord, for the **melody** of those five beats outlines that chord. Anyone who knows Bach, however, would expect the far more vigorous and adventurous harmony that he actually uses. (The chord-numerals were placed under those beginning beats

for reference at this point.) As he proceeds, Bach moreover changes the chord **on every beat,** with the result that four moments of fresh interest fill every measure. It is small wonder, in the light of such massive harmonic movement, that the beat should move slowly and that a sense of rugged energy prevails. To conceive such changes as taking place at a rapid tempo gives one a sense of the ludicrous. On the other hand, when **harmonic** movement is slow, that is to say, when each chord extends over two or several beats, **melodic** movement may well be quite rapid. Whole scales of sixteenth notes, from **doh** to **doh,** could be added ornamentally without evil effect in the first two measures of "Blessed They." Such movement has less weight than harmonic movement, because the axis around which the tones revolve does not shift, whereas a new chord **does** represent a shift to a new axis.

Not only is there constant change of chord, but in addition **all** chords are used, and not just the familiar I, IV, and V; and moreover they are placed often in unfamiliar connections. Thus in the first five beats are found four different chords, including the less frequently used III; and the successions at the words "Lord forsake Thy," are very original. With suspensions (marked S), passing notes, and transient modulations into the key of B-flat (at the end of the first, second, fourth, and fifth phrases) the tonal material becomes rich indeed.

While chorals were for congregational singing, the congregation sang only the melody, and Bach's harmonizations were for accompanimental support by organ or by a small group of instruments. His piety and his musical genius led him to devote infinite thought to the chords. Few of the tunes in familiar use in his day failed to receive several harmonizations from him, showing how his imagination clung to this particular vehicle of worship. This particular choral, indeed, appears in five different arrangements in *371 Choralgesänge;*[1] and a comparison of them, not only with relation to their different harmonizations, but also in order to observe how variations had crept into the old tunes themselves, might fill a quarter of an hour most interestingly.

In Chapter IV we spoke of a **tonic class** of chords which had two members, I and VI; and we observed the fact that the various members of a chord class have something in common which enables one to serve in place of another. We have found, moreover, that V or V^7 goes to I. In that case it should be able to progress also with satisfactory effect to the VI, the other member of the **tonic class.**

In this **choral,** at the words "Holy, mighty," both progressions, first V–I and then V–VI, are used—and to beautiful effect. Observe, however, that the VI seems to be a **substitution** for something we expect (the I) and therefore "deceives" us. The same progression occurs, as V^7–VI, in measure 3 of "Blessed They." Because of this character the progression of V into VI is called a **deceptive** progression; the **resolution**[2] of V^7 into VI is called the **deceptive** resolution of the V^7; and if the progression or resolution occurs at the close of a phrase the close is known as the **deceptive cadence.**[3] Measures 17 and 18, and still better, measures 43 and 44 of the familiar "Largo" by Handel, present examples of this cadence.

[1] See footnote, page 55.

[2] Concords *progress;* discords *resolve.* The strength of the latter word discloses our feeling of the urgent tendency that lies in a discord.

[3] Compare Chapter IV, Observations, following Exercise 9.

CHAPTER VII

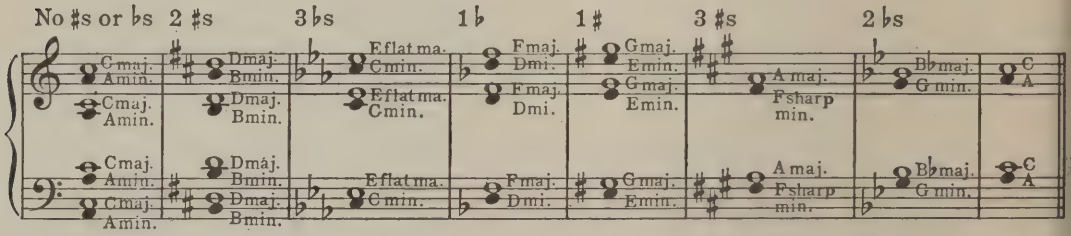
REMAINING MAJOR AND MINOR KEYS; SIX-EIGHT MEASURE

INFORMATION

SUMMARY OF KEYS

Arranged in their order of consecutive staff degrees (and **not**, now, in the order of their "dominant" and "subdominant" relationship) the keys thus far presented are C, D, E-flat, F, G, A, B-flat.

These seven keys place **doh**, or **one**, or the **tonic**, in **all the positions there are on the staff**, that is to say, on A, B, C, D, E, F and G, as may be seen in the illustration below. And since placing of the key-note entails placing all the rest of the notes of the scale, up and down the staff, the **minor tonic, la**, has also now been placed in every position the staff affords—as the illustration also shows.



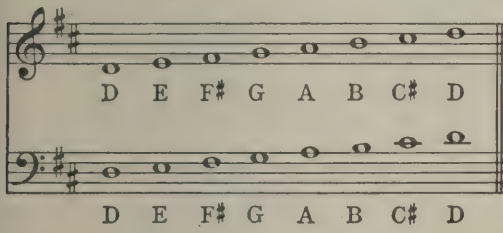
So far as the placing of scales on the staff is concerned, together with the resultant effect upon your ability to recognize all tones as within some scale, you are therefore at the end of your investigations. But any degree of the staff, as you may have reflected, can designate any one of **three** pitches, according as it is left (or is made) natural, or is ruled by a **sharp**, or by a **flat**: and this gives us some additional **keys**, if not staff positions, that are very different, indeed, to the player of any musical instrument, and that give even the **singer some** additional problems in sight singing, if not in performance.

For the additional keys are simply those that are a **half step higher** or a **half step lower** than the seven you have had. Or, to approach it differently, some of those seven keys you have had used a **diatonic** tone for the key-note, and some used a **chromatic** tone for the key-note: but **any** tone in the entire chromatic scale may be used for the key-note, so the seven have obviously not used all possible pitches. For instance, we have had a key of C-major and a key of D-major. Between these is a possible key of **D-flat** major; and this intermediate key might be very useful and desirable. It might be useful if a composer wanted a high dominant (scale tone **so**) in the soprano or tenor part of a choral piece, but feared that it would be screechy as a high **a** in the key of D, but might be satisfactory as **a-flat** in the key of D-flat; and it might be desirable as a key for a nocturne for piano, since the key of D-flat on that instrument has altogether a more mellifluous quality than the key of D, and is moreover more easily fingered.[1]

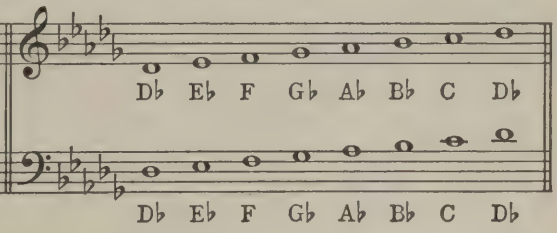
[1] On the other hand, the key of D-major is much more brilliant and technically facile on the violin than is the key of D-flat major; and moreover most wind instruments operate better in keys that include few chromatic tones in their scales. (The key of D uses *two* sharps, the key of D-flat uses *five* flats.) It is for this reason that wind instruments are made *transposing* instruments. But that is another story, and a long one, and if you wish to follow it you must look elsewhere.

But for the singer the **scales** of D and D-flat appear on the staff (except for their key-signatures, which may just now be disregarded) as precisely alike: e.g.:

Scale of D-major



Scale of D-flat major



Similarly, for the singer, the scale of E, as compared with the scale of E-flat, the scale of A-flat as compared with the scale of A, or the scale of B as compared with the scale of B-flat, would appear alike. **For the pianist or violinist and for other instrumentalists,** however, the two of a pair are extremely different, since **not a single tone** in the one scale can be found in the other; and because this means on a piano to strike a wholly different set of keys for one scale as compared with the other, and on a violin to have a wholly different series of finger-string placements, the player is conscious of a difference that the singer (since the throat obligingly arranges itself to produce the desired pitch without special manipulation) can in a measure ignore.[1]

The next exercise presents the minor keys, arranged **in their order of pitch along the chromatic scale-track.** This is **not** an order of **relationship**—since two keys a half step apart are utterly alien to one another—but is one of mere contiguity, similar to that which prevails among persons standing in line at a theatre box office.

Keys that are **really** related, as we have seen, by virtue of using many of the same tones in their scales, and by virtue of identity of many chords, are those that bear the **tonic-dominant** or the **tonic-subdominant** relationship—a perfect 5th upward or downward—and those that bear the relative major-minor or minor-major relationship. (See Chapter IV, first two pages, and Chapter V, last page.) To these the **tonic-**minor and **tonic-**major relationship (see Observations following "Adoramus Te," Chapter V) might be added. If we add further a **change of mode** in connection with dominant and subdominant relationships, **all** the **basic** key-relationships will have been included. This last relationship is, for instance, that which exists between C-major and E-minor, which latter is the **relative minor** of the **dominant** key, G-major. It was almost, but not quite, illustrated in measures 13 and 14 of "To Thee I Cry," Chapter V, when the music worked from G-major (one sharp, major) into B-minor (two sharps, **minor**); only there D-major, which represented regular "dominant" modulation, intervened. In short, a major key is related to one a fifth above and one a fifth below; a minor key is related to one a fifth above and one a fifth below; and any one of these related three majors is related to any one of the three minors, or *vice versa.*

[1] In further contrast, however, the player *can* find D or D-flat and produce it with certainty, without thinking of it, or conceiving it, as *doh* or tonic, or as being in any relation to other tones in any *system* of tones whatsoever—although if he is a good musician he does not remain thus conceptually dull. In this he has an advantage over the singer who *must* think the tone in its relation to other tones if he does not abandon himself to groping and guessing.

SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

1. Most of the directions that have been given for earlier exercises apply to the exercise that follows, and by this time those directions have become familiar. We would emphasize again, however, the injunction to sing the exercises **first,** and until learned, by **so-fa** syllables and in strict time, and **not** to use them for purely vocal practice, in any of the innumerable ways which various **tempi,** slurrings, vowels, and neutral syllables make possible, until that first function has been fulfilled.

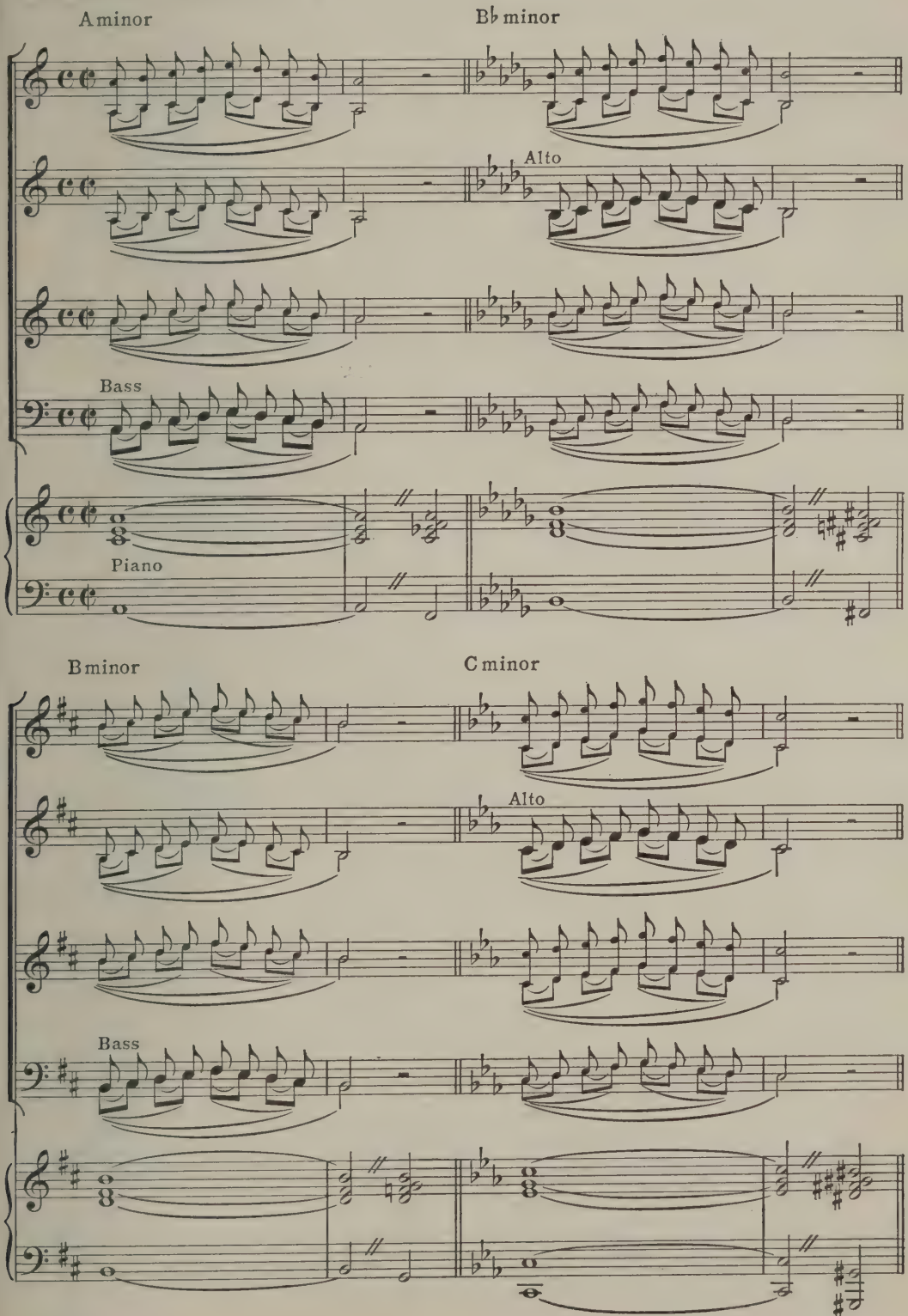
2. The exercise differs from earlier ones of its type in having no repeat-marks. Repeat-marks were omitted because **in using the exercise for sight singing it is far better to proceed straightforwardly to the end.** BUT WHEN THE EXERCISE IS USED FOR VOCAL PRACTICE IT WILL BE FOUND VERY DESIRABLE TO REPEAT THE INITIAL MEASURE OF EACH PAIR OF MEASURES, **and** THREE TIMES **over such measures will prove satisfactory, especially if several pairs of measures, involving different voice parts, are sung connectedly.** Of course if one pair of measures is separated from the whole, and is used as an exercise for one group of voices or for individual practice, the special group or the individual may be asked to sing it as many times over as may be thought advisable.

3. All small notes are optional. The tones they represent usually lie within the singing range of fairly mature voices, and always the parallel voice—alto as related to bass, soprano as related to tenor—will find the small notes quite as practicable as the large notes are for the parallel voice to which they have been given. In a small group, then, the parallel parts might well sing together; and in a **very** small group **all** voices that include the given tones within their range might sing them, whether the notes be large or small. In large groups, however, where there would be many voices on a part, some of them at times singing tones not in their best register, this practice would make it difficult for the teacher to hear, guard, and instruct the singers with any degree of refined precision; and in such groups only the large notes should therefore be sung.

4. But the small notes **may and should be studied, thought, and sung in imagination by all.** It was for that purpose that they were provided; **and in the initial sight singing, that is the** ONLY **purpose they should be used for.**

Exercise 19

Andante 𝄵 to Moderato ¢



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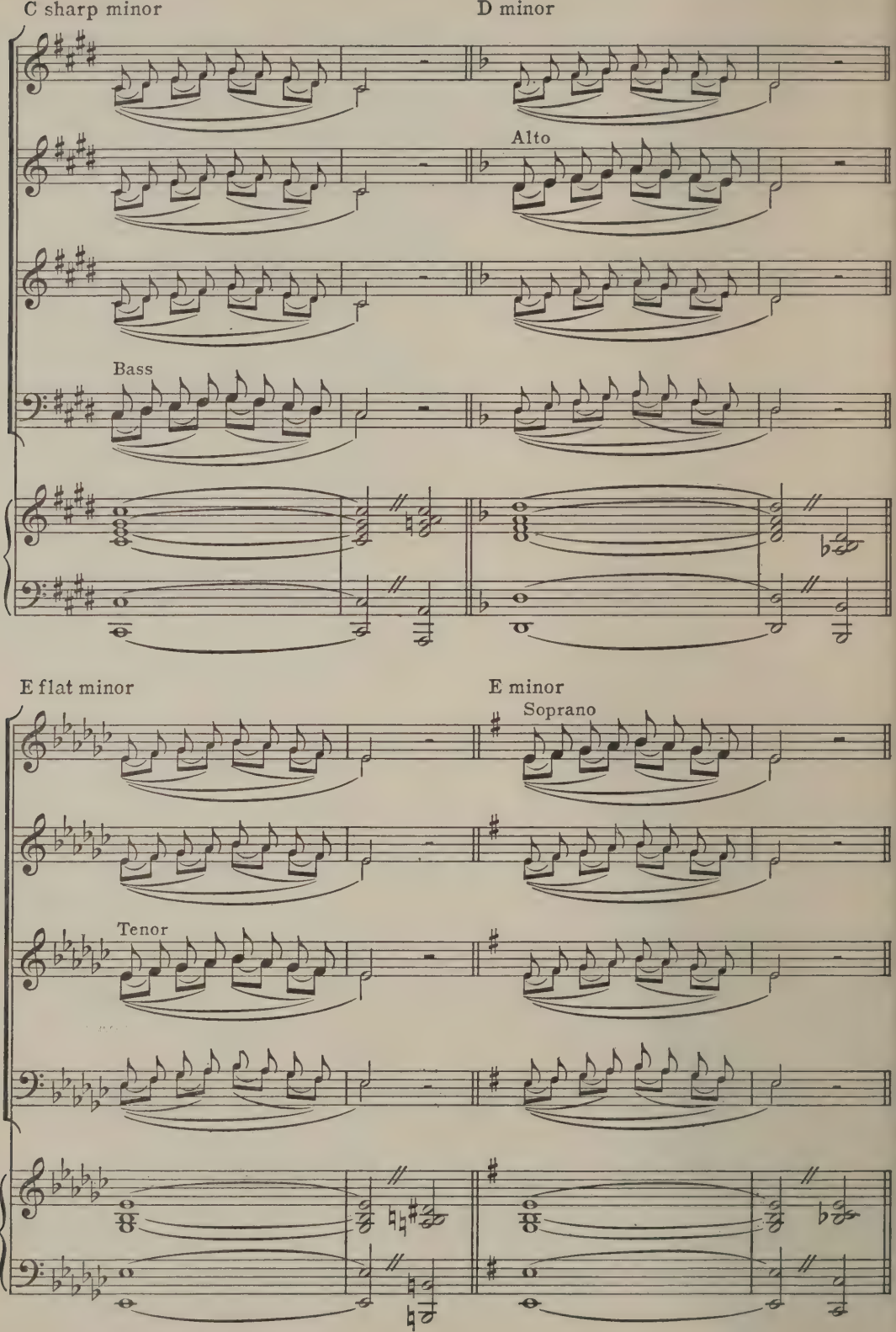

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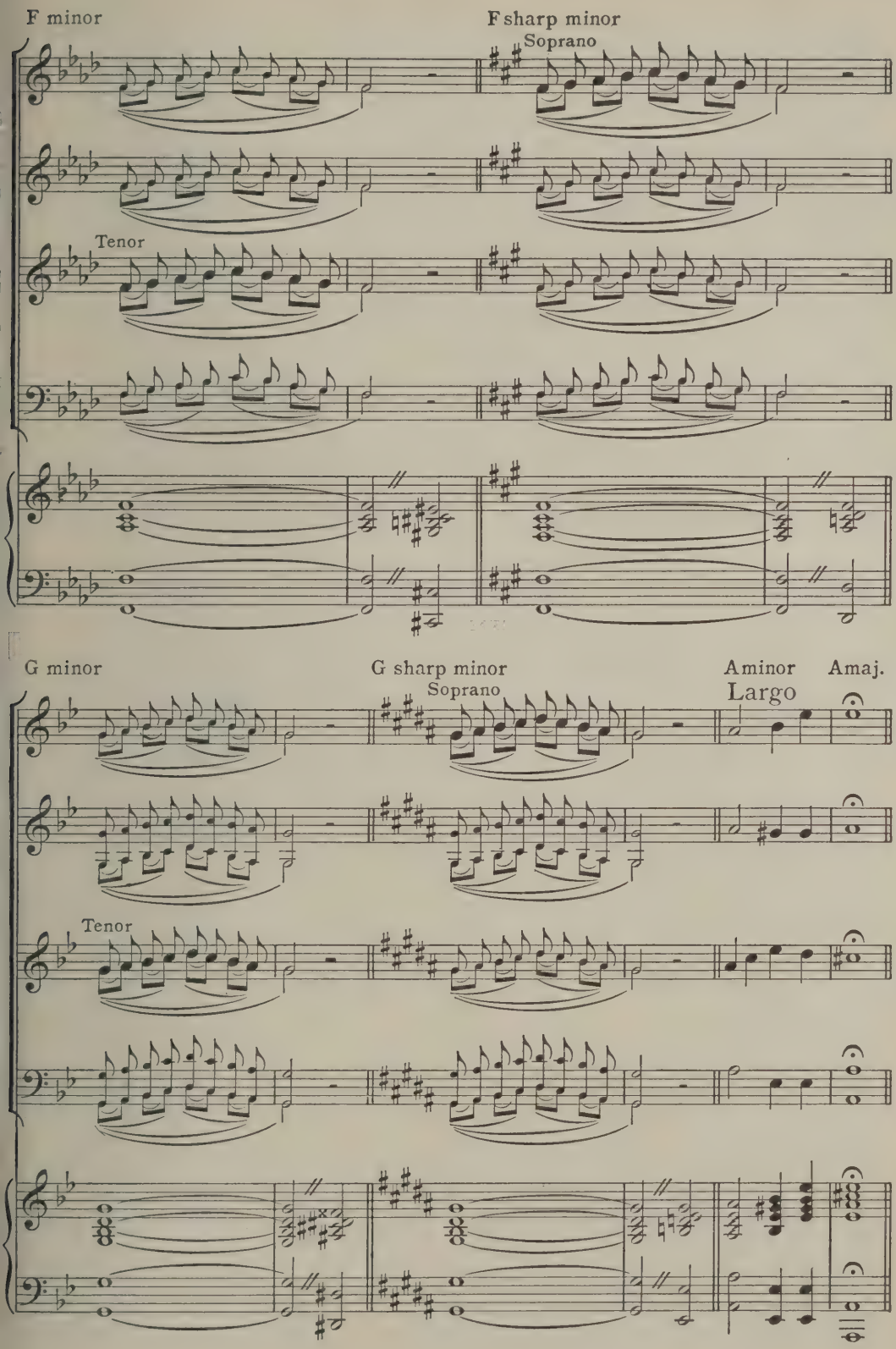
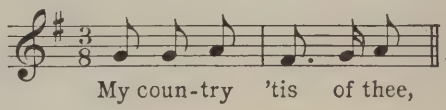

F minor
F sharp minor
Soprano
Tenor
G minor
G sharp minor
Soprano
A minor
A maj.
Largo
Tenor

INFORMATION

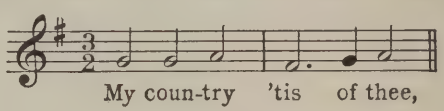
In preceding pages the quarter note, and at times the half note, have served as the unit of measure.

The only other note that is commonly used as the unit of measure is the eighth note, and our next exercises will so use it.

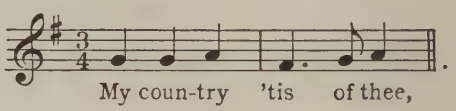
Since the eighth note is a short note, we may expect beats based upon it to be rapid—just as we may expect the beats to be slow when a half note is given a beat. For instance, if we were about to print "America," and were to conceive it as going very fast, we could probably convey the suggestion "fast" to a reader by printing it in $\frac{3}{8}$ measure, thus:



. Certainly the reader would be disposed to sing that more rapidly than if we printed the piece in $\frac{3}{2}$ measure, thus:



. But since a moderate tempo is wanted, we always do print it in $\frac{3}{4}$ measure, thus:



Ordinarily the reasonable expectation is fulfilled: eighth-note beats do move more rapidly than quarter-note beats, and quarter-note beats do move more rapidly than half-note beats. For instance, "Estudiantina" (by Paul J. J. Lacome), which is in a much more rapid three-beat measure than "America," is rightly written in $\frac{3}{8}$ measure; "Santa Lucia," **although slow for** $\frac{3}{8}$, is nevertheless also rightly written in that measure because **the same speed of beats if based on** $\frac{3}{4}$ **would represent too bustling a movement.**

Nevertheless much laxity prevails, and tempo can therefore not always be judged on the basis of the note chosen for the beat-note, but must be determined either from metronome markings (which give the most precise indication possible) or from one's own artistic sense as to the speed that is most fitting and proper. As illustrative of these vagaries, Carl Bohm's song, "Calm as the Night," is written in $\frac{6}{4}$, while Barnby's "Sweet and Low," which moves in substantially the same tempo, is written in $\frac{6}{8}$; and, for a more important example, the second movement of Beethoven's "Symphony No. 5, in C-minor," although slightly slower than either song mentioned, is written in $\frac{3}{8}$.

But notwithstanding exceptions, the principle comes forth triumphantly in general usage, and particularly in connection with **compound forms** of eighth-note-beat measures. The explanation following will make this clear.

We have seen that all beat-rhythm is **duple** or **triple,** and that an ostensible **quadruple** rhythm (as in a four-beat measure) turns out to be only a **double duple,** or a "twice two," form. In other words, it is a **compound** duple measure.

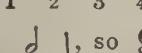
Similarly we may have **compound triple** measures, containing "twice three" or **six** beats. "CAN-non to **right** of them," represents the rhythm of such a six-beat measure.

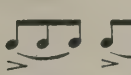
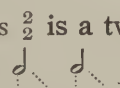
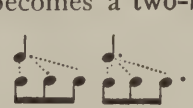
But if the beats are sufficiently rapid we may even have **three-times-three** or **four-times-three** beats in a measure. The two lines combined, "CAN-non to **right**

of them, CAN-non to **left** of them," takes the pattern of a **four-times-three** (or a **twelve-beat**) measure; but it holds together **as a unit** only if the rate of movement is rapid. If delivered slowly it breaks into **two sixes;** and at a very slow rate it disintegrates into **four threes.**

We have referred to the fact that there is a $\frac{6}{4}$ measure (Bohm's "Calm as the Night" was cited as an example, and another example is Gounod's "Nazareth"), and naturally there **would** be a $\frac{6}{8}$ measure, because **the faster the beats the more of them our minds gather together into a single unit.** But there is also a $\frac{9}{8}$ measure and a $\frac{12}{8}$ measure, and there is NOT a $\frac{9}{4}$ measure or a $\frac{12}{4}$ measure.[1] This proves that eighth-note beats are normally considered to move more rapidly than quarter-note beats.

Of the several kinds of measures in which the eighth note is reckoned as the unit of measure, $\frac{6}{8}$ is by far the most frequently used. But while "reckoned as" the unit of measure, the eighth note seldom serves in fact as the beat-unit. Just as beats in measures marked $\frac{4}{4}$, or C, began to run together by **twos** when the speed of beats was increased, until the measure became in fact a two-beat measure—$\frac{2}{2}$, or ¢—and was counted by half notes, so the beats in $\frac{6}{8}$ measure which are normally more rapid than others, tend even more to run together—but in this case by **threes.** That is to say, just as $\frac{4}{4}$

, if the speed is increased, tends to become or $\frac{2}{2}$, so $\frac{6}{8}$ 

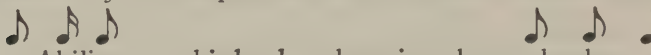
even normally is conceived as  or . The unit of measure, in short, is really the **dotted quarter note;** and just as $\frac{2}{2}$ **is a two-beat measure with an underlying patter of two notes to the beat** —  —so $\frac{6}{8}$ becomes a **two-beat measure with an underlying patter of three notes to the beat—**  .

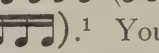
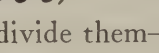
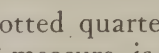
One note to the beat (now the ♩.), or three notes to the beat (now) can be readily conceived (although the three rapid notes require quick head-work and voice-work), and one long note filling a measure in $\frac{6}{8}$—the ♩. —of course gives no difficulty. More troublesome are divisions of the long beat that is represented by ♩.. One such division is constantly met with. It is ♩ , and it may readily be grasped as . The division (of the long beat) is $\frac{2}{3}$ and $\frac{1}{3}$. Fortunately the student has already learned the essential character of this rhythm, and a rereading of the Information preceding Exercise 17, Chapter VI, will bring it back to mind.

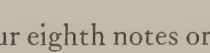
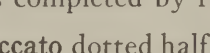
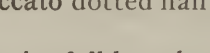
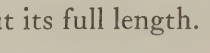
A rhythmic figure that is a variant on three equal notes in a beat ( ) consists of three unequal notes, as follows: . They have exactly the rhythm of the soprano part in the first measure of "To Thee I Cry" (Chapter V), if that is

[1] And still less is there a $\frac{3}{2}$ measure, or a $\frac{12}{2}$ measure. Indeed, even a $\frac{6}{2}$ measure is rare, $\frac{2}{2}$, $\frac{3}{2}$, and $\frac{4}{2}$ being the only half-note-beat measures ordinarily encountered; and while $\frac{6}{4}$ is not so uncommon as $\frac{6}{2}$, it is a noteworthy fact that the only quarter-note-beat measures in general use are, similarly, $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$. On the other hand, $\frac{2}{8}$ is almost unknown, because two such brief beats would tend to combine with two more into a $\frac{4}{8}$ measure; and $\frac{3}{2}$ is less common than $\frac{6}{8}$.

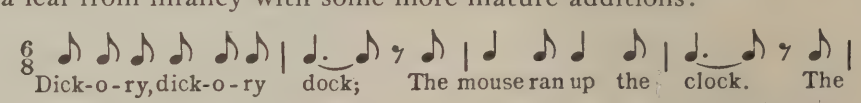
sung about three times as fast. Or their rhythm, and the difference between it and the rhythm of three equal notes, is illustrated in our pronunciation of the word **rest**-ful-ly in comparison with the word **com**-fort-ing.



Ability to think the three-in-a-beat rhythm will quickly enable the reader to grasp ,  , and  or  .[1] You might think of the three even eighth notes as "Dil, dil, dil" and then divide them—one or more of them—into "dil-ly."

The dotted quarter note, ♩., which is the **real** beat-note in the greater part of music in $\frac{6}{8}$ measure, is often tied to an eighth note or to a quarter note to make a tone as long as four eighth notes or five eighth notes, thus:  ; . If the measure is completed by rests, as in these examples, the tied notes may be considered as **staccato** dotted half notes: that is as  , with the note not sustained throughout its full length. The form  can easily be read by mentally breaking the tie; and the form  is the same, with a silent note in the series of three eighth notes.

A selection from "Mother Goose" will give us most of the rhythmic patterns needed to translate notes on the printed page, in $\frac{6}{8}$ measure, into living rhythms. Here is a leaf from infancy with some more mature additions:



SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

1. If the preceding investigation of $\frac{6}{8}$ measure has been thoroughly studied, and the examples and pieces cited therein have been familiarly heard, Exercise 20, which follows, should be sung at sight without difficulty.

2. Repeat-marks, carrying double duty in order to provide for three singings of the sections they control (and this is in order to obtain eight-measure phrases) again appear. If the singers sing well at sight, the repeat-marks **would better be ignored altogether** in the initial sight singing. They really retard the development of ability to sing at sight, although very valuable for vocal practice.

3. Upward stems, and **ties above the notes,** are to be observed in the sight-singing practice with **so-fa** syllables. This, as always, precedes use of the exercise for vocal practice.

A **separate syllable for each note** may be similarly used **when neutral syllables are employed for vocal practice.** Such use will aid greatly in freeing the tongue and lips in quick articulation, especially if neutral syllables are chosen that begin with consonants such as **b, d, p, t,** and **f.**

[1] When *beams* are used instead of separate *flags* to the stems to designate eighth notes or sixteenth notes the notes become marshaled in groups that are much more easily read. Vocal music is often more difficult to read than instrumental music, because separate stems are likely to be more numerous in vocal music, and because the accompanying words "spread" the notes far apart and make it hard for the reader to pull them together into groups.

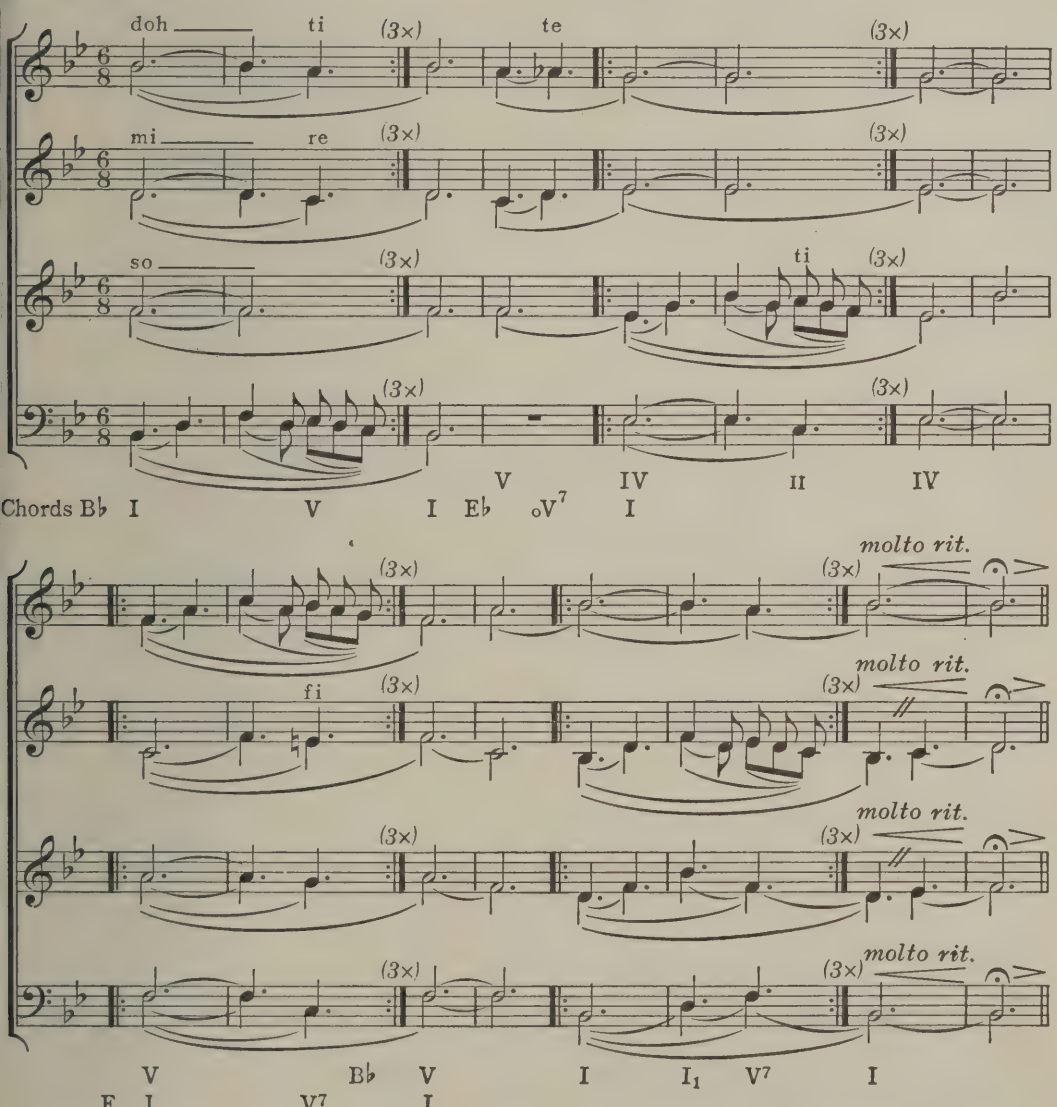
[2] It is hard to *say* "dock" so drawlingly, but one could easily *sing* it in long-sustained fashion.

4. The variety of slurrings below the notes provides for phrasings of almost any length that may be desired for vocal practice when vowels or neutral syllables are used. The longer divisions are of course more suitable for pure vowel practice, while neutral syllables employing consonants adapt well to any lengths.

5. The word **molto** (**mohl**-toh) means **much,** or **exceedingly.** The term **rit.** is an abbreviation of **ritardando** (ree-tar-**dahn**-doh) which means retard the time **gradually.**[1] The two words together mean retard (the movement) **greatly** (although gradually).

6. The balancing of the accompanimental chords deserves attention. The directions for singing such chords that were given in connection with Exercise 15, Chapter V, apply equally well here.

Exercise 20



[1] The word *gradually* is emphasized because there is another word, *ritenuto* (ree-teh-*noo*-toh), that means to slacken speed all at once. *Ritenuto* should be abbreviated to *riten.*, but one fears that writers sometimes carelessly abbreviate it to *rit.* A third word, *rallentando* (rahl-len-*tahn*-doh), abbreviated *rall.*, means the same as *ritardando* —that is, to slow the movement gradually.

OBSERVATIONS

The **kind** of modulation that occurs at the end of the fourth measure, and of that which occurs at the end of the tenth measure, would better be defined.

DIRECTIONS

SIGHT SINGING AND VOCAL PRACTICE

1. Exercise 21 should first be used for sight singing. For this use the upward stems should be followed and no slurs should be observed. (They have been placed **below** the notes to separate them from the version indicated by the upward stems.) In short, each note is to receive its separate **so-fa** syllable name in the initial sight singing.

2. Repeat-marks, accompanied by the familiar (3), reappear in the exercise. They should be **disregarded** in the initial sight singing: that is to say, no measure should be sung more than once in this first reading.

3. The small notes, when they fall in easy compass, should be sung in the sight-singing practice. Where slurs are omitted the tones represented by the small notes are considered to be definitely out of range; but some measures which are provided with slurs are likely to be disadvantageous for some voices.

4. For the sake of practice in reading, all should sing all notes, small as well as large, **so far as this can be done without vocal difficulty or strain.** In any case, all should **follow the notation and participate mentally,** if not physically. Nor should the singers **look away from the notes** because, after the first eight measures, they have learned what to expect throughout the remainder of the exercise. **Observe where the notes are placed on the staff,** in each succeeding key, and do not begin to sing wholly "by ear."

5. When used for vocal practice, after the sight singing is finished—and vocal practice is the larger purpose of the exercise—the three-times-over repeat will be wanted. The exercise then becomes much too long for satisfactory use in its entirety, and moreover moves the vocal practice from part to part more rapidly than may be desired. The better plan will then be to break the exercise into sections, and practice those as long as appears desirable. As practice is focused more sharply, a single four-measure section may be separately used for a great length of time, for practice with single parts, or even with the **individuals** of a part. (In such case the last of the four measures, consisting of the modulatory chord for piano, must, of course, be omitted.)

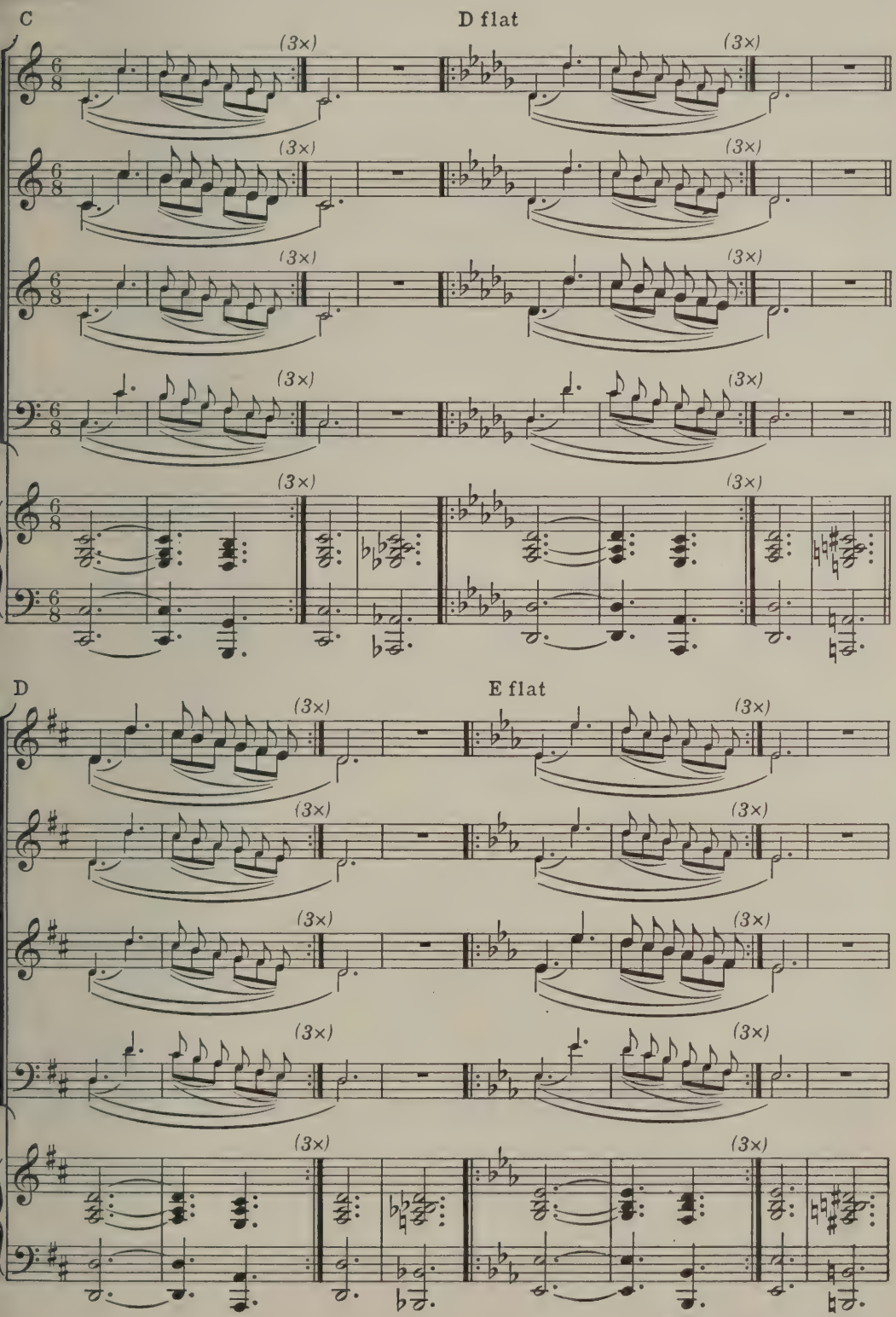
6. The class may need some instruction and practice, **in advance of the sight singing,** on the upward leap of the octave, with respect to the vocal trick of tossing the tone lightly upward on the breath. Such practice would better be done on an open vowel, **with the two notes slurred,** and **not** on **doh-doh until considerable proficiency has been gained.**

7. The vocal practice will of course use various vowels and many neutral syllables, and will develop vocal proficiency and graceful singing far beyond the point which can be attained before or during sight singing. In fact the sight singing undeniably puts the singer in a frame of mind disadvantageous to him as a vocal student, and if vocal performance during sight singing is rigidly guarded against faults and against any and all conceivable vocal injury—and that much can surely be accomplished—positive vocal development can be left without anxiety for later practicing.

8. The use of neutral syllables, employing a variety of consonants and vowels, in the manner in which the **so-fa** syllables are used, namely, one to each note, gives excellent practice in articulation and enunciation and in quick and flexible action of

the tongue and lips, and should therefore not be overlooked when attention turns mainly to the slurs below the notes.

Exercise 21



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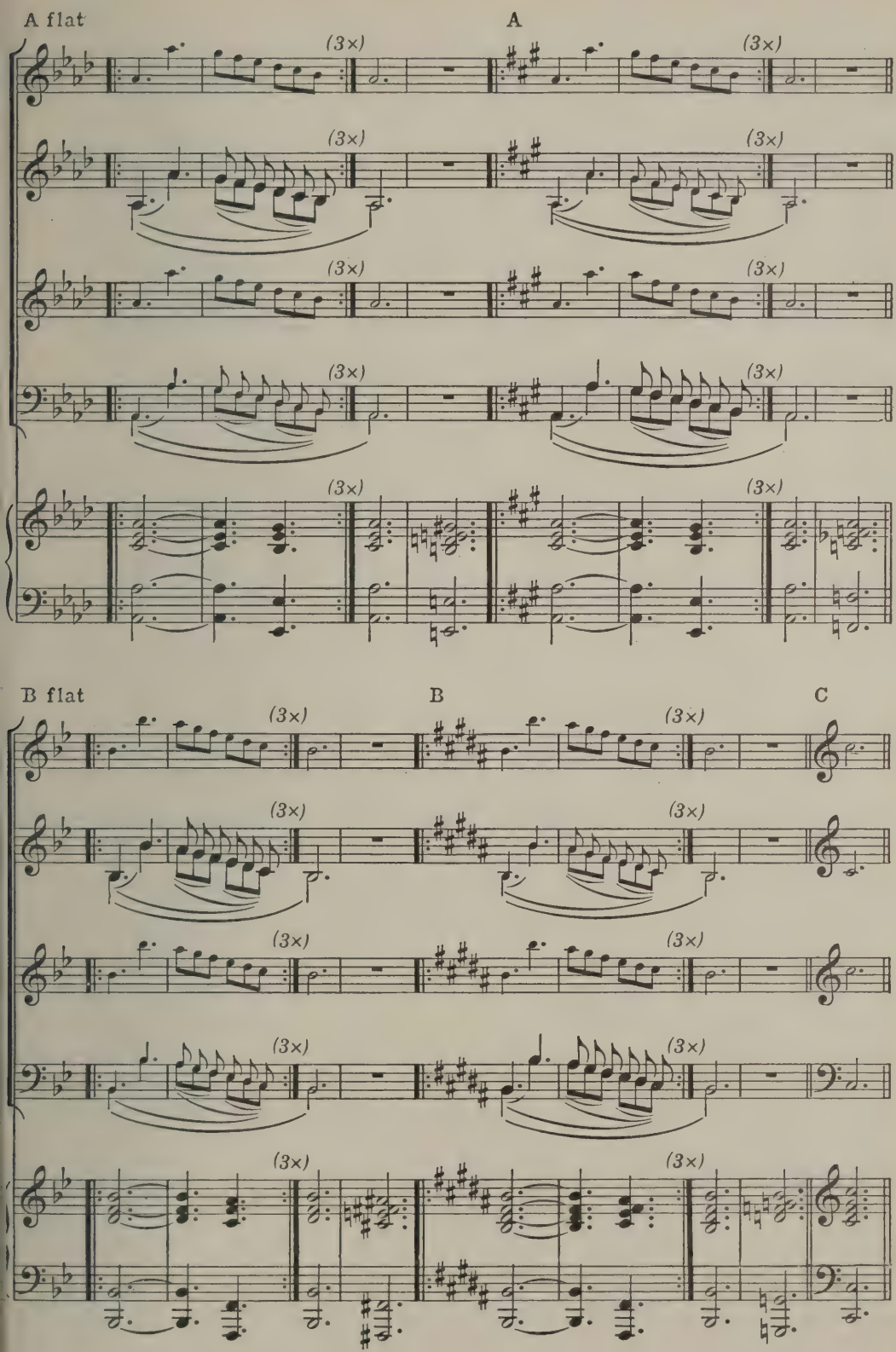

A flat
A
B flat
B
C
(3×)

OBSERVATIONS

Near the middle of Exercise 19 a signature of six **flats** occurred. The key there was E-flat minor, but the major key that is indicated by the same signature is G-flat major. At the corresponding point in Exercise 21 a signature of six **sharps** occurred. The key at that point is F-sharp major, but the minor key indicated by the same signature is D-sharp minor. G-flat and F-sharp are, however, the same tone, and E-flat and D-sharp are the same tone. In short, the two scales are made of precisely the same tones, and only the manner of writing those tones differs. While there are thirteen different signatures in the two exercises combined, and thirteen different keys by name, there are actually, therefore, but twelve different keys in the two series, and there can be but twelve in this sense, since there are only twelve different tones in the chromatic scale and consequently only twelve pitches available for the tonic.

This duplication of tones and scales and keys under different names and different forms of notation is carried further. Instead of a signature of five flats, that indicates the key of D-flat major and its relative, B-flat minor, one may use a key of C-sharp and its relative, A-sharp minor, under a signature of seven sharps—the key of C with every tone sharped; and, similarly, instead of a signature of five sharps, giving us the key of B-major and the key of G-sharp minor, we may have a key of C-flat major and a key of A-flat minor, under a signature of seven flats. With these additions there are nominally, and to the eye, fifteen signatures and "pairs" of keys (major and minor), namely, those indicated by one to seven sharps, inclusive, and by one to seven flats, inclusive, with the key of C (or A-minor) between. Of the fifteen, however, three are duplicates, and **to the ear** only twelve remain.

CHORAL PRACTICE AND SIGHT SINGING

DIRECTIONS

1. The choral song following should first be sung using **so-fa** syllables, and counting two beats, **in a very slow tempo,** to the measure. **Under no circumstances** should the singing be retarded to a tempo at which the singers would count, or could feel, **six** beats to the measure. The proper conception of a two-beat six-eight measure is permanently ruined by counting six sluggish bumps to the measure.

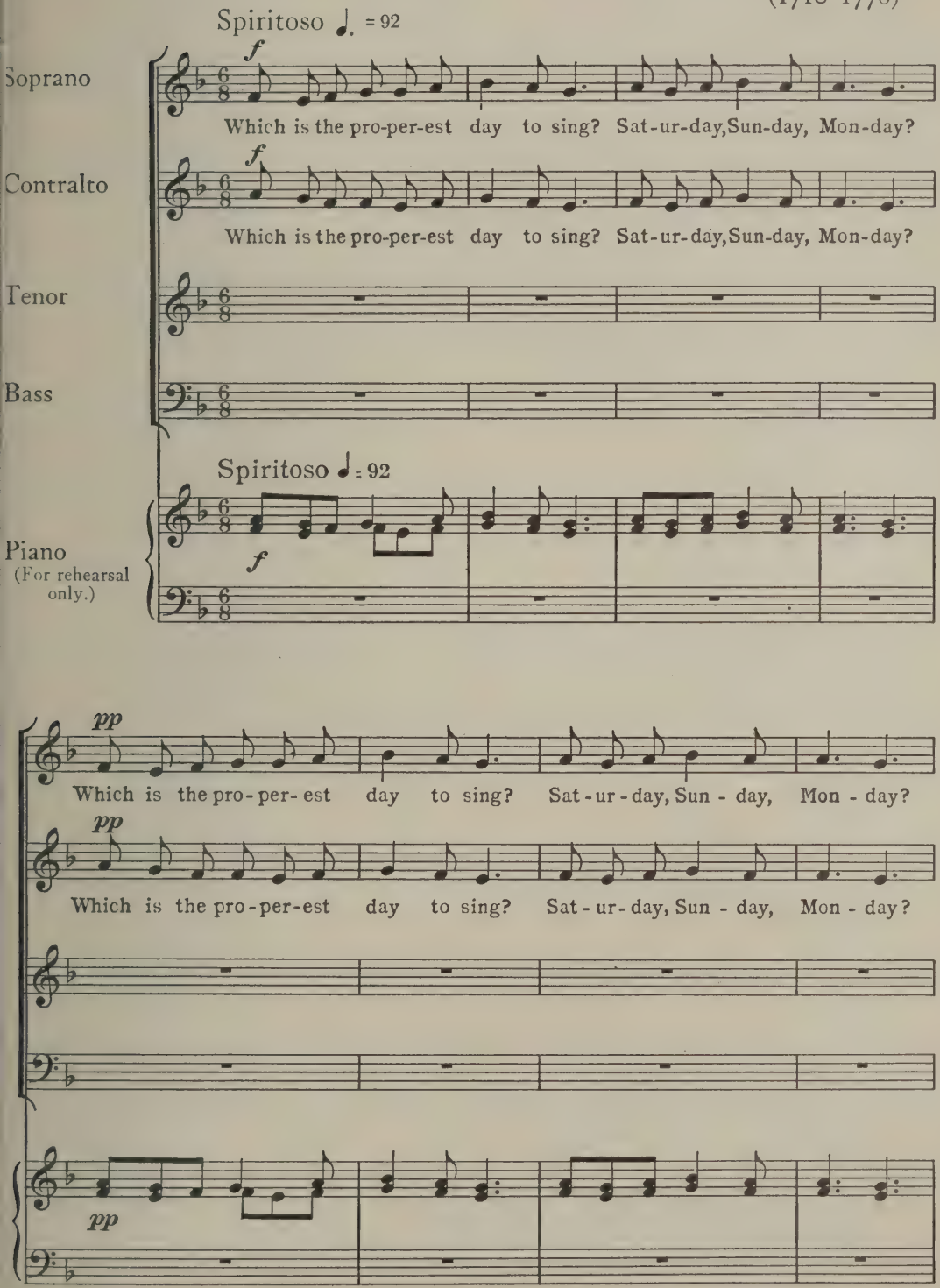
2. In the first measure, and in two or three places later, the alto crosses the soprano part. The parts were so composed in order to secure a graceful and balanced melodic line in each. If the alto part, when it is higher than the soprano, is subordinated in power to the soprano, the right effect will be gained, and some confusion the singers might feel because of the exchange of normal pitch-relations between their two parts will be avoided.

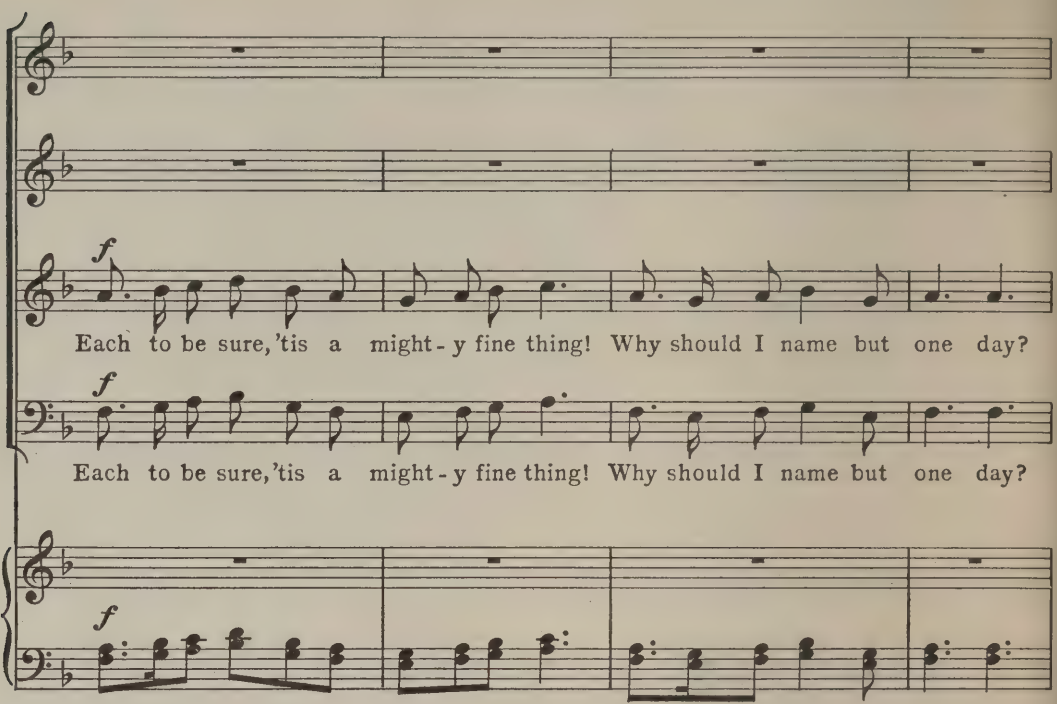
3. Humming, or singing to a neutral syllable, or to various neutral syllables, may be practiced following the use of **so-fa** syllables, and preceding the adoption of the words.

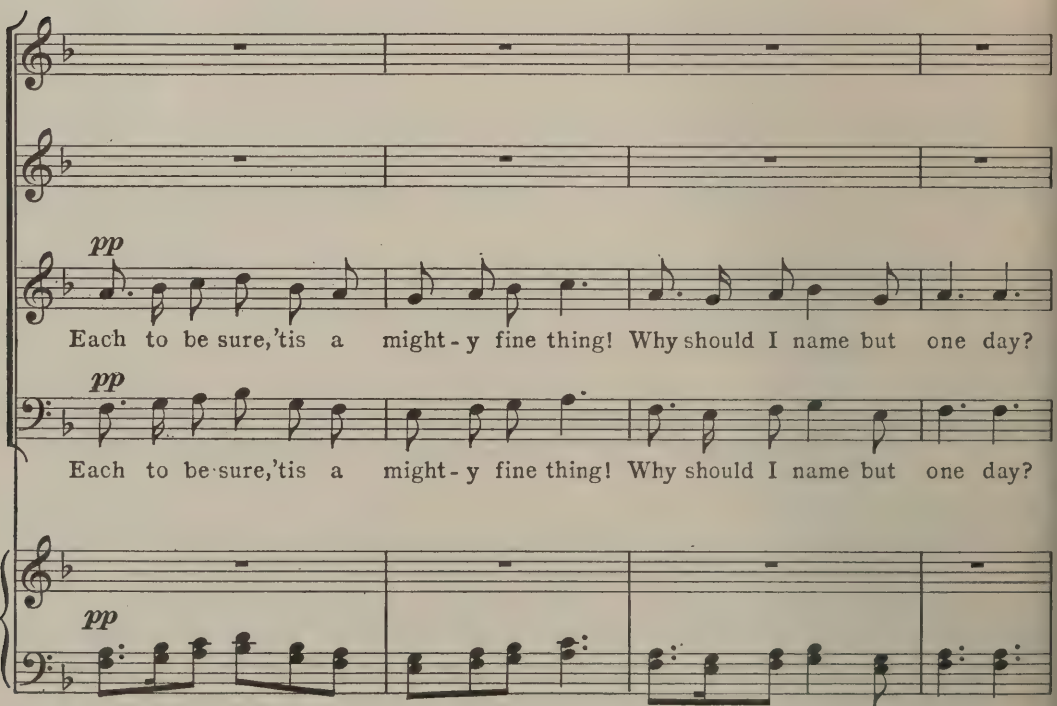
4. A light, unlabored tone and easy articulation are necessary to a proper singing of the piece, and should be sought even during the mental effort connected with the initial attempt at sight singing.

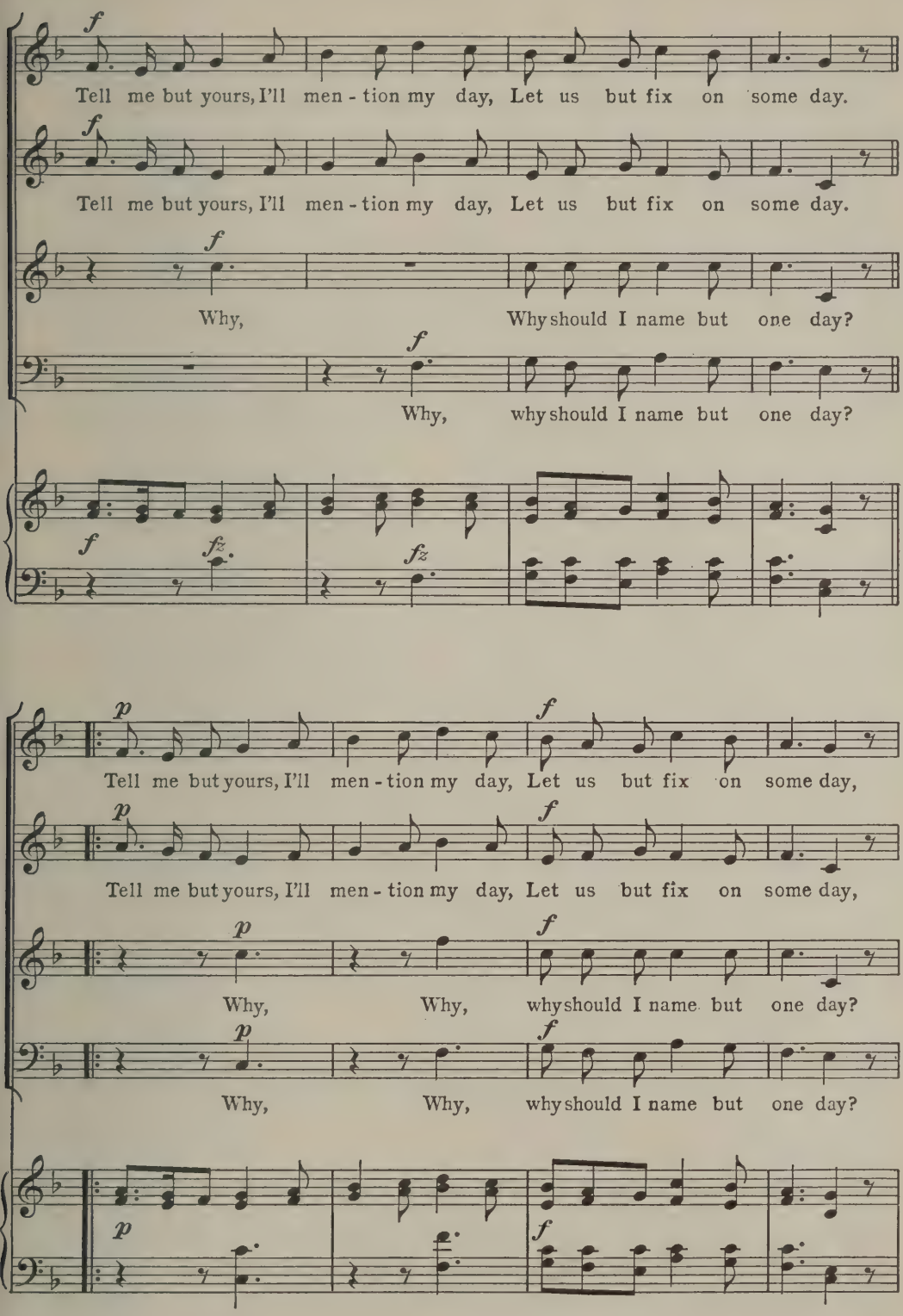
Which is the Properest Day to Sing?

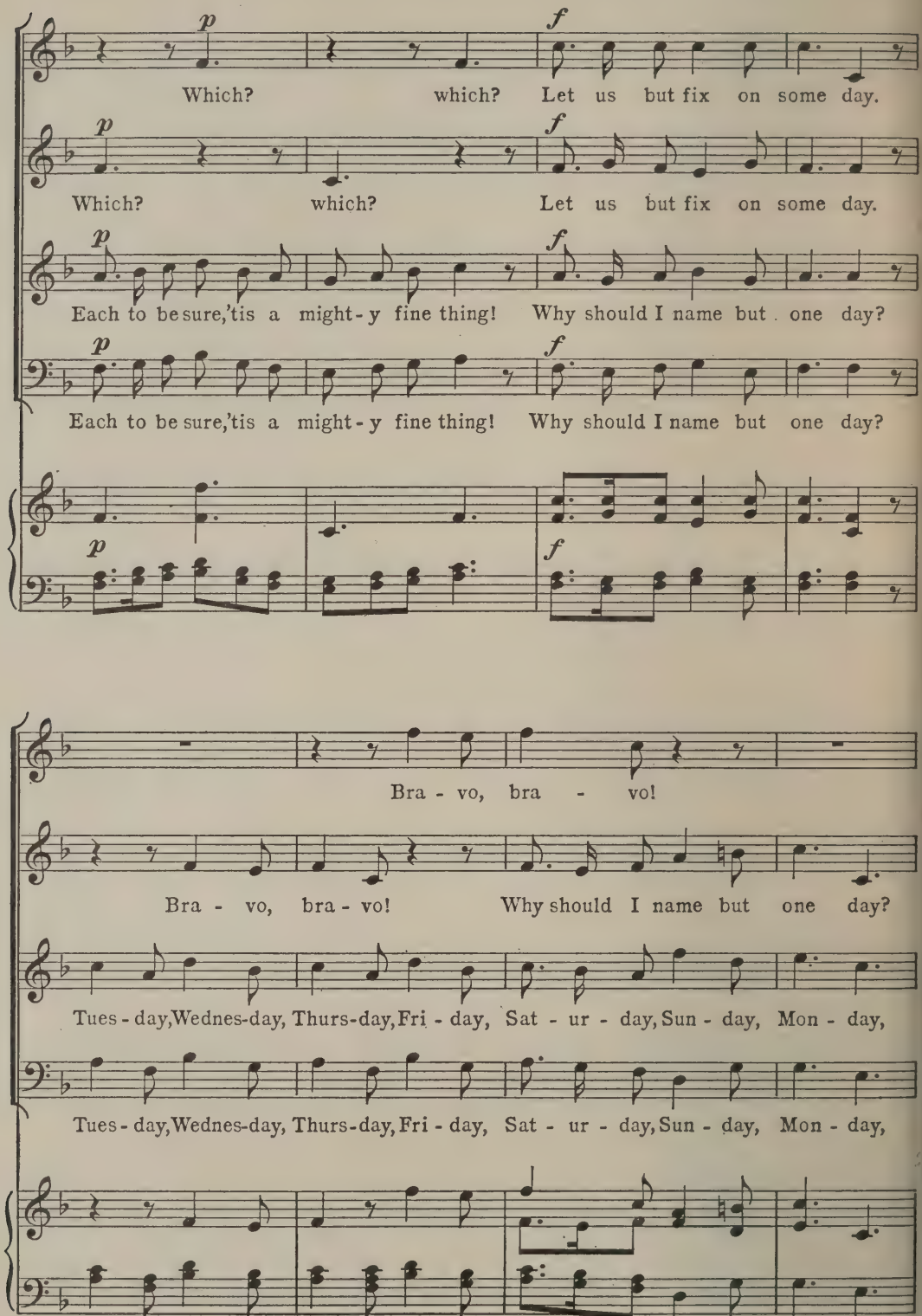
Dr. Thomas Arne
(1710–1778)

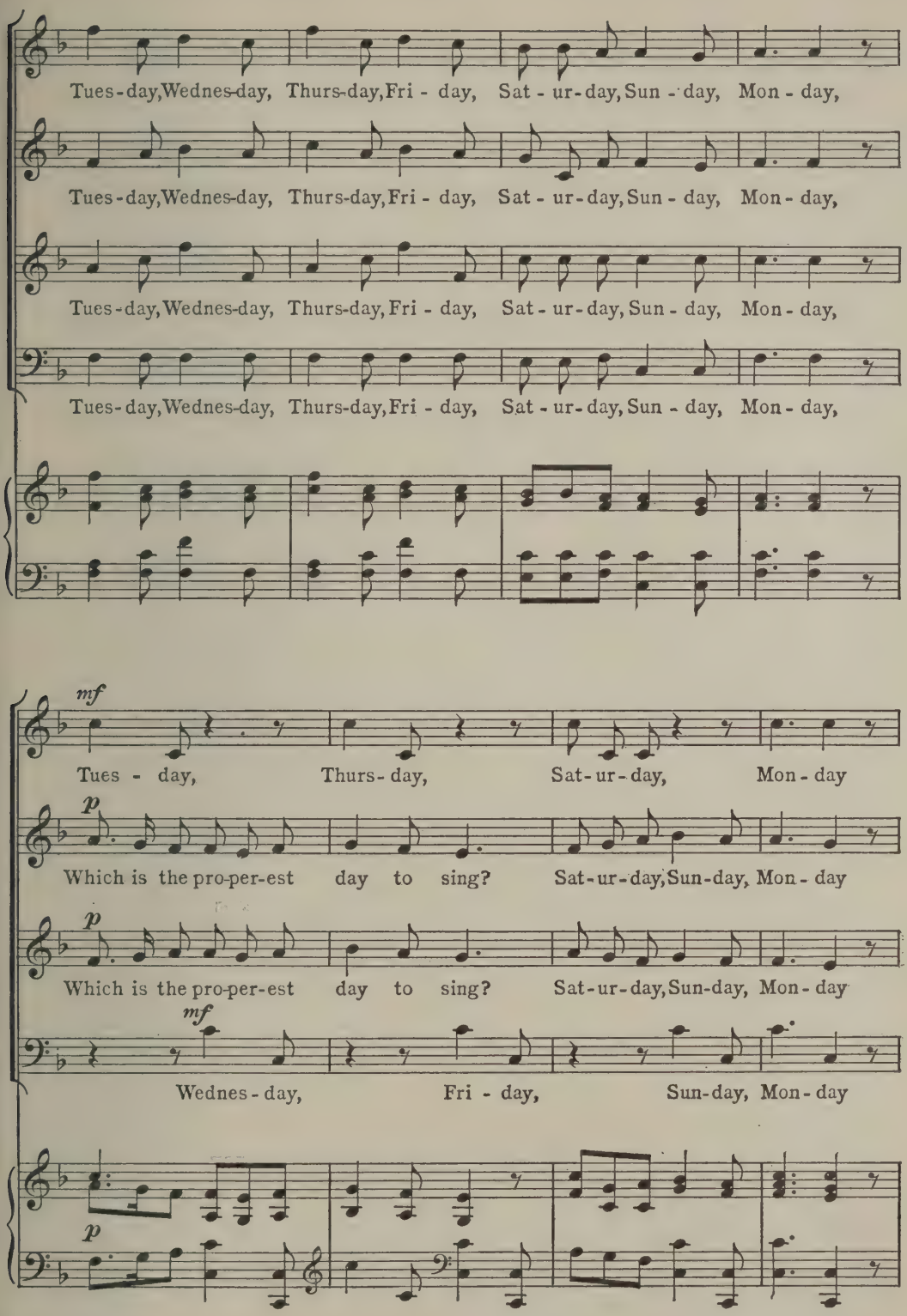


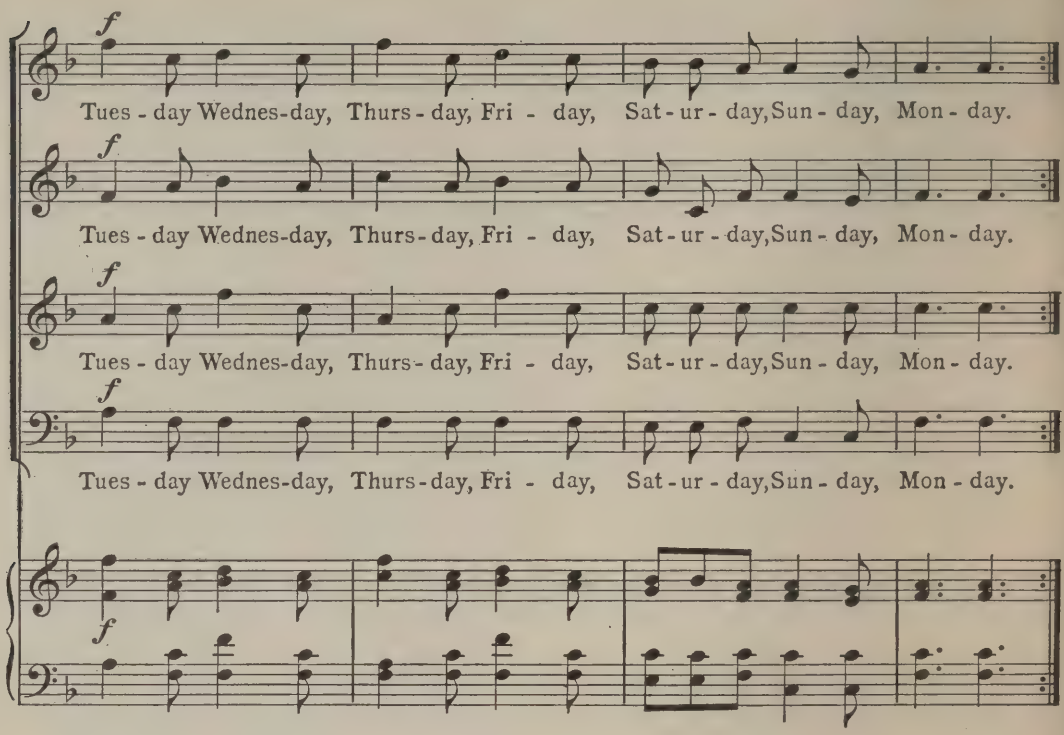

f
Each to be sure,'tis a might-y fine thing! Why should I name but one day?
f
Each to be sure,'tis a might-y fine thing! Why should I name but one day?
f


pp
Each to be sure,'tis a might-y fine thing! Why should I name but one day?
pp
Each to be sure,'tis a might-y fine thing! Why should I name but one day?
pp


f
Tell me but yours, I'll men - tion my day, Let us but fix on some day.
f
Tell me but yours, I'll men - tion my day, Let us but fix on some day.
f
Why, Why should I name but one day?
f
Why, why should I name but one day?
f fz fz
p f
Tell me but yours, I'll men - tion my day, Let us but fix on some day,
p f
Tell me but yours, I'll men - tion my day, Let us but fix on some day,
p f
Why, Why, why should I name but one day?
p f
Why, Why, why should I name but one day?
p f


p
f
Which? which? Let us but fix on some day.
Which? which? Let us but fix on some day.
Each to be sure,'tis a might-y fine thing! Why should I name but one day?
Each to be sure,'tis a might-y fine thing! Why should I name but one day?
Bra - vo, bra - vo!
Bra - vo, bra - vo! Why should I name but one day?
Tues - day, Wednes-day, Thurs-day, Fri - day, Sat - ur - day, Sun - day, Mon - day,
Tues - day, Wednes-day, Thurs-day, Fri - day, Sat - ur - day, Sun - day, Mon - day,


Tues-day, Wednes-day, Thurs-day, Fri - day, Sat - ur - day, Sun - day, Mon - day,
Tues-day, Wednes-day, Thurs-day, Fri - day, Sat - ur - day, Sun - day, Mon - day,
Tues-day, Wednes-day, Thurs-day, Fri - day, Sat - ur - day, Sun - day, Mon - day,
Tues-day, Wednes-day, Thurs-day, Fri - day, Sat - ur - day, Sun - day, Mon - day,
mf
Tues - day, Thurs - day, Sat - ur - day, Mon - day
p
Which is the pro-per-est day to sing? Sat - ur - day, Sun - day, Mon - day
p
Which is the pro-per-est day to sing? Sat - ur - day, Sun - day, Mon - day
mf
Wednes - day, Fri - day, Sun - day, Mon - day
p


f
Tues - day Wednes-day, Thurs - day, Fri - day, Sat - ur - day, Sun - day, Mon - day.
f
Tues - day Wednes-day, Thurs - day, Fri - day, Sat - ur - day, Sun - day, Mon - day.
f
Tues - day Wednes-day, Thurs - day, Fri - day, Sat - ur - day, Sun - day, Mon - day.
f
Tues - day Wednes-day, Thurs - day, Fri - day, Sat - ur - day, Sun - day, Mon - day.
f
f

OBSERVATIONS

The style and form of this composition, and the rollicking good humor that pervades it, are typical of many of the **glees** produced in England during the period in which Dr. Arne lived. Some of the characteristics of the **catch** also appear in it, and a little knowledge of the two forms may help the singers to sing the piece in correct style.

The catch, which was the older form, was originally simply a **round.** ("Scotland's Burning" and "Three Blind Mice" are old and universally known rounds.) The catch was for a few parts, one voice on a part, was unaccompanied, had humorous words, and because of its quickness and cleverness the singers had to be alert to "catch" up their parts—from which fact the name probably arose. In time, many forms of ingenious and humorous word-jugglings were added to the catch, and the perfect singing of catches became a test of ability and training. Numerous catch clubs were formed. One, "The Noblemen and Gentlemen's Catch Club," formed in 1761, had a long list of English noblemen and distinguished musicians as its members. Of the latter Dr. Arne was one; and seven of his glees and catches received prizes annually awarded by the Club. Except for an interim of a few years this Club's activities have been continued until the present day, the meetings in recent years having been held in the Criterion restaurant, London. The composition by Dr. Arne here included was written by him in 1765, and was doubtless performed by singers of the Club at the time. In its tricky play on the names of the days of the week, and in its interjections of "Why," "Which," "Bravo," it discloses traditions of the catch, although it does not follow the form of the round.

The glee was originally for male voices, unaccompanied, and for one voice on a part; but the term later came to be loosely applied to a variety of compositions, some of which had few of the original characteristics. In England, in the latter part of the century in which Dr. Arne lived, the glee reached its richest develop-

ment. Glee clubs were as numerous as catch clubs. Indeed, glees, catches, and rounds were mingled impartially in the interests and activities of both glee clubs and catch clubs. The many books of music published at the time bear such titles as *Catches, Canons, and Glees*, and *A Collection of Catches and Glees*, and the prizes given by the catch club described above consisted of "one for two catches, a second for two canons, and a third for two glees."[1] The glee appears to have been derived from the earlier madrigal, but it discarded the ancient modes (see Chapter V, The Minor Mode) in favor of the more modern major and minor modes, assumed a more harmonic character, and was of a more simple structure, because it did not develop its thematic subjects, but joined one short theme that quickly reached a cadence to another of the same character. The student is warned, however, not to confuse the term "glee" with the idea of merriment. The word has nothing whatever to do with mood, but is derived from an old Anglo-Saxon word that meant "music." A glee could therefore be serious in character, and glees that express many moods are plentiful.

The present composition by Dr. Arne is an excellent example of the musical characteristics of the glee. It begins with a four-measure subject, immediately repeated; then the male voices give out a second subject, similarly of four measures, and similarly comfortable and easily learned, and these measures are repeated. The twelve measures that ensue—beginning with the words "Tell me but yours"—are largely made of the materials thus assembled, treated with very pleasing, although not profound, additions. (But music need not be profound to be excellent.) With the words "Tuesday, Wednesday, Thursday, Friday," introduced by the tenors and basses, yet another melodic theme appears; but it, too, is a comfortable companion to those that preceded it, based as it is on the tonic chord. The rest of the composition utilizes, with an ease and grace that only a brilliant composer could command, the ideas that have already been set forth.

Dr. Arne was a composer of distinction and a noted figure in the musical life of his day. He composed many operas and much music for productions of Shakespeare's plays. His settings of Shakespeare's "Where the bee sucks," "Blow, blow, thou winter wind," and other songs, seem now to be as inseparable from the words as though Shakespeare himself had written the music. Among innumerable other songs by Arne must be mentioned his "Rule Britannia," which has become a British national song. In addition to operas, songs, and part-songs, Dr. Arne also wrote two oratorios, and in producing one of these was the first to use women in the oratorio chorus.

[1] Quoted from *Grove's Dictionary of Music and Musicians*, article, *Catch Club*. The reader will find much additional interesing information in that article, and also in the articles entitled *Catch* and *Glee*, in the same work. Our account here is largely derived from this same source.

CHAPTER VIII

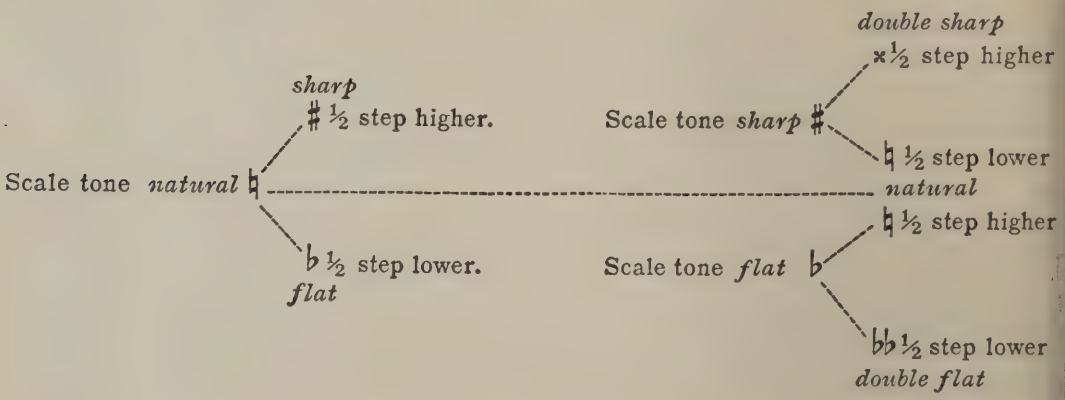
ACCIDENTALS

INFORMATION

The difficulties of reading music, and particularly of **singing** "at sight," are considerably increased when accidentals are numerous.[1]

Any degree of the staff may be made to represent any one of **five** pitches, according as it is **natural** (ruled only by a clef); is inflected upward a half-step by a **sharp, ♯**; is inflected downward a half-step by a **flat, ♭**; is inflected upward **two** half-steps—or **one half-step above the pitch given it by a sharp**—by a **double sharp,**[2] **×**; is inflected downward two half-steps—or **one half-step below the pitch given it by a flat**—by a **double flat, ♭♭.**

The five accidentals are all necessary because, as the student has learned, we need tones that are a half-step higher or a half-step lower than one or another of the scale-tones; and since scale-tones, as seen in key-signatures, may be natural, sharp, or flat, the problem is one of ascending or descending a half-step from the natural, the sharp, or the flat pitch. The very simple diagram, and the study and practice of the illustrative exercise following, will make this clear.

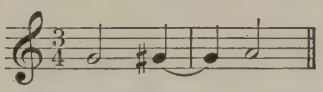


[1] Perhaps the ordinary expression would be, "when the music is highly chromatic," for considerable confusion exists in connection with the use and definition of the technical terms "chromatic" and "accidental." (See various musical dictionaries, including Grove's, for definitions of the two terms and for historical accounts of the origin and use of the signs themselves.) The problem of the singer, however, since his reading depends largely upon his sense of *tonality*—i.e., upon his sense of *key* and *scale*—is not whether a tone is *f*-natural or *f*-sharp, but whether, in *either* case, it is or is not a *scale*-tone: that is to say, is normal or abnormal to the scale. For this work we therefore chose two pairs of terms, *natural* as contrasted to *chromatic*, and *scale* as contrasted to *accidental*, and we have now turned our attention largely to the latter pair. Since our own usage was clearly defined, no confusion should result, if and when other usages are encountered. The student should understand, however, that the usage in this book is not a standard or universally accepted usage.

[2] The terms *double sharp* and *double flat* are misnomers. A double sharp is a *second* sharp only—is a sharp added to the one in the signature—and is given a different form in order to show that it *is* a *second* sharp. (If it were like the first one the reader would be obliged to keep accounts as he read.) Similarly the double flat is a flat in addition to the one in the signature; but in this case the signature flat is moved up into view, as a reminder, and the additional flat is then joined with it.

Exercise 22 (Illustrative. To be sung in unison)

An accidental normally affects the degree of the staff upon which it stands only to the end of the measure. It can not "cross the bar." An exception occurs, however, when notes are **tied** across the bar. In the following example the tone **g-sharp** is continued for two beats:



If the effect of an accidental is to be canceled **within** the measure in which it occurs, another accidental, that removes the effect of the first one and indicates the tone that **is** wanted, must be used. These canceling signs have usually been called **contradictory** signs, but sometimes have been called **canceling** signs, or **cancels.** Neither term suggests the true nature of the function they usually perform.

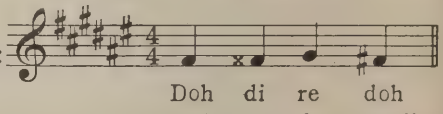
An accidental tone, as we have seen, is not a scale-tone, but is one that is a half-step higher or a half-step lower than some scale-tone. (Being thus halfway between two scale-tones, we have also called them **intermediate** tones.)

Except in highly chromatic modern music the effect that we wish to remove is that of an **accidental tone** as contrasted to a **scale-tone.** That is to say, we wish the **scale-tone restored.**

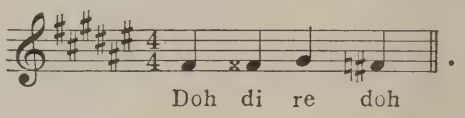
The scale-tone is always the one indicated in the signature. Therefore the function of accidentals is to set aside the signature sign temporarily, until a bar automatically puts the signature in force again, or **until some special sign** indicates its restoration.

These special signs are, or should be, nothing but the signature signs themselves, moved out into the music to indicate their return to command. They are therefore **restoring** signs—they restore the signature-tone, or scale-tone.

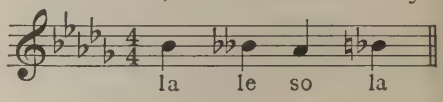
The idea that they must "contradict" some accidental that preceded them led to some absurdities. For example, if f♯ is **doh,** as in measure 5 of Exercise 22, f× is **di.** If, **within that same measure,** we had wanted **doh** again, the sensible indication of it would seem to be to write f♯ again, thus:



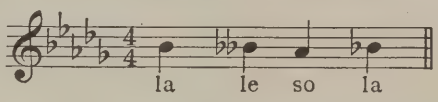
But for a long time the "canceling" or "contradictory" idea led to the puzzling writing below—which the student is still likely to encounter:



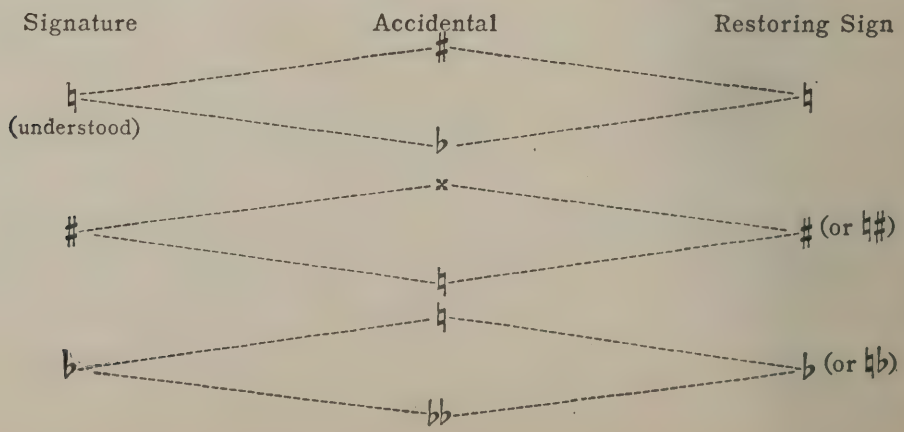
Similarly, if in measure 11 of Exercise 22, the restoration of the scale tone, **b-flat** or **la** (following b♭♭ or **le**) had been wanted within the measure, the "contradictory" idea would have led to the following notation —



instead of



The formula, **signature-accidental-signature restored,** is quite simple and will guide the student in his dealings with what we are here calling **accidentals** and **restoring signs** (the latter being also accidentals, but having a different function). If we speak of "chromatic music," however, instead of "accidental music," the student will doubtless understand and approve our use of a current terminology. The foregoing explanation will doubtless make clear also the following table:



SIGHT SINGING AND VOCAL PRACTICE

DIRECTIONS

1. True intonation on the accidental tones is required. It is more easily attained when a separate syllable is applied to **each eighth note,** or to each **pair** of eighth notes, than when a vowel is sustained throughout a long series of notes.

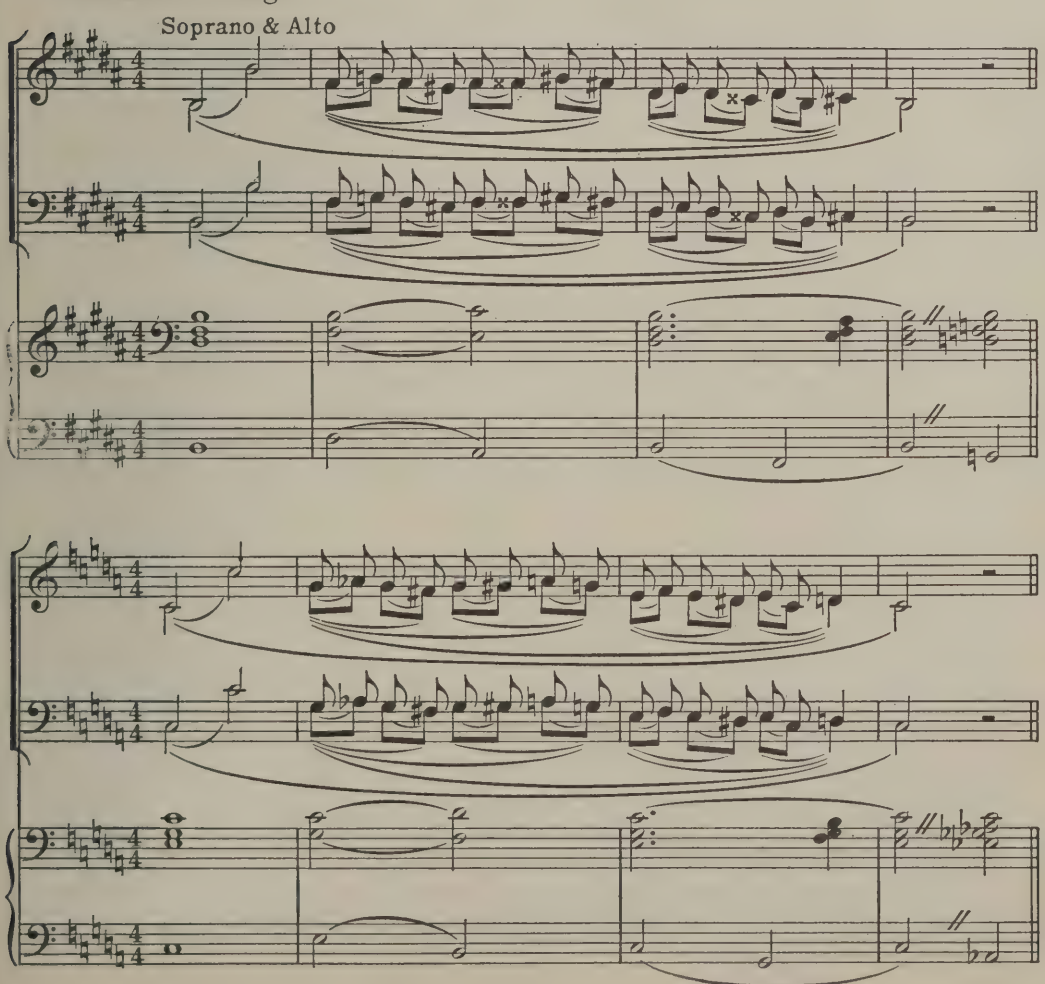
2. In the first singing, at sight, **so-fa** syllables should be used, and both rhythm and the tempo adopted should be strictly maintained. This requirement may entail the adoption of a slow tempo, but precision and mastery at a slow tempo are preferable to inaccuracy and confusion at a faster one.

3. After the **so-fa** syllables have been successfuly used, the next practice would better be with some neutral syllable, **using a separate syllable to each and every note.** A variety of such syllables, so applied, may be chosen for a succession of similar readings. Each successive syllable chosen may be applied consistently throughout one reading of the exercise, or various series of different ones may be formulated and applied.

4. Practice with sustained vowels having no consonantal interruptions should be the last form of practice undertaken. (See Direction 1, above.) The tempo should be sufficiently slow to enable the singers at all times to produce every pitch **promptly** (without sliding) and in **correct intonation.**

Exercise 23

Andante to allegro



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CHORAL PRACTICE AND SIGHT SINGING

Information and Directions

1. The **so-fa** method of sight singing operates successfully only when the reader knows what key he is in and maintains a clear feeling of tonality (key). Once the sense of **key** is lost, the notes on the staff awaken no clear tonal images; and unless the reader then possesses **absolute pitch** (by which any tone is known to him apart from any relationship it may bear to other tones), or unless he supplements his "key" reading by some other method of thinking tones in relation to one another, he becomes helpless. Since, in highly chromatic music, such as has been written increasingly since Wagner first explored larger chromatic possibilities, it is often impossible to maintain a sense of key, or even to identify portions of the music with **any** key, it is important for the singer to seek every other possible aid to proficient reading.

2. Several ways may be suggested by which the singer may be able to conjure into his mind a concept of the pitch represented by notes.

(a) The sense of absolute pitch can doubtless be developed considerably by practice. Such practice may consist in the singer, when alone and near a musical instrument, trying to sing (or think) C, A, B-flat, or other tones, and testing his effort by reference to a musical instrument; or it may consist in trying to name unrelated tones, sounded on piano or some other instrument by a companion, or by trying to identify the key of a composition, or some of the tones, as heard in some concert.

(b) Cultivation of **tonal memory** is a factor in developing this pseudo absolute-pitch sense. Sing or play to yourself a tone—**and always see the note, in imagination, correctly placed upon the staff**—and after one to five minutes, during which you concern yourself with other matters, see whether you can not recall that identical pitch. (You may find that your tonal memory possesses unsuspected strength. Indeed, large numbers of persons can let a tone sing itself into their minds, in the morning, and in the evening find it still there, ready to emerge.) Or when your choral director or accompanist gives you the "chord," and the beginning of singing is delayed by some interruption, do not ask that the chord be given again: remember it. Much flatting by choruses would be avoided if the singers thus used their mental powers.

(c) Attention to the kinesthetic sense (meaning our sense of muscular or physiological action or position) will give some aid. If a "high G," by itself, is displayed

on the staff to a soprano, she will "get ready" for a tone that is likely to approximate closely that "high G."[1] Similarly, "middle C"—the C at the top of an ordinary bass compass—might be quite accurately produced by a bass singer. This sense is working all the time, indeed, in the singer's behalf, although subconsciously. The confusion and difficulty created in reading from a new clef, as when boys with changing voices change from the treble to the bass clef, is due in considerable measure to elimination of this subconscious aid. If made more conscious, it gains power as another kind of memory to add to the tonal memory.

(d) Probably more important than any of the preceding aids, which all belong to an "absolute-pitch" class (in that they seek tones apart from conceiving them in any system of relationship) is the aid given by conceiving **chord** and **interval** relationships. Notes may be recognized as bearing to one another the relation of "minor third," "major third," "perfect fifth," "augmented second,"[2] etc. The explanations of intervals and chords, and the exercises in chording on definitely named chords, were all given earlier in this book in order that your power to comprehend and translate into tones the notes on the printed page might have this additional help.

(e) Apart from our **"so-fa,"** or "key" basis, systems of sight singing have been founded on either the "absolute-pitch" basis, or on the "interval" basis. But regardless of what the adherents of one system or another may claim, the truth appears to be that **no one system** supplies all the requisite aids, and that all of their methods together, plus the collateral aids we have just described, will give none too much power to the sight singer.

3. You are about to sing a choral piece now in which the truth of the last sentence preceding can be investigated. While the composition is not extremely chromatic—is, in fact, transparently simple from the chromatic standpoint, in comparison with much modern music—it is almost certain that the **so-fa** method, entailing as it does constant preservation of key-sense, will not alone guide the singers through a wholly successful "first-sight" reading. The singers might therefore observe what other aids they clutch after, as their minds leave their throats uninstructed as to what tones to produce.

4. While the composition is so beautiful that faulty performance of it is hard to endure, the teacher or conductor of the chorus is urged to give no help to the group in their sight-singing efforts. When matters of sight singing give place to matters of artistic performance, then instruction and conducting may begin.

5. The **so-fa** syllables, as has been intimated, can hardly carry the readers through the chromatic harmonies and changes of key. They may be used in the opening measures, but neutral syllables or humming will almost inescapably be substituted as the piece progresses. It is important that the singers should not stop in confusion when the **so-fa** syllables thus fail them, but should proceed by means of vowels, neutral syllables, or humming, meanwhile using all the means above described to find their tones. The very deliberate movement will give opportunity for considerable tonal thinking.

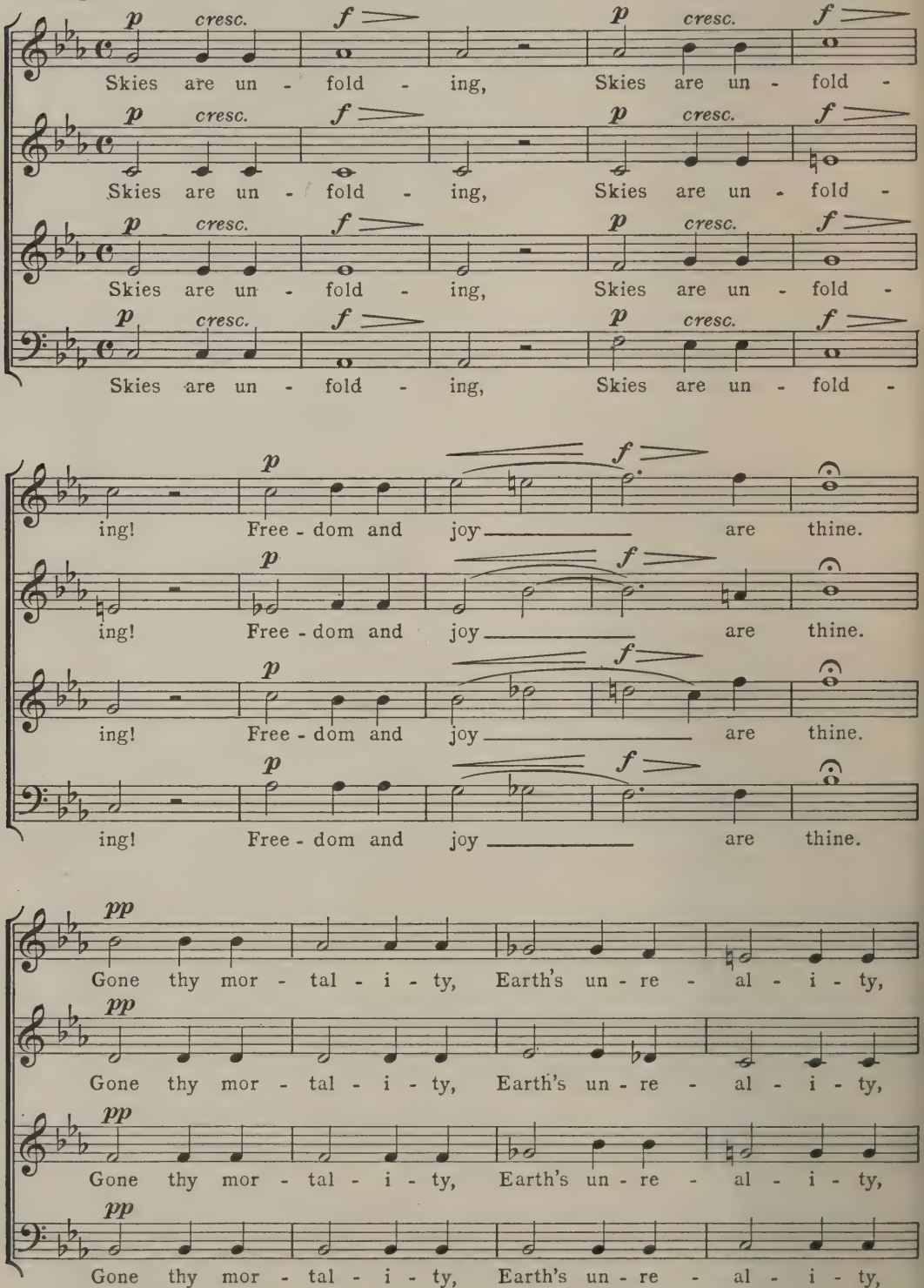
[1] Of course, considerable experience must underlie any helpful development of this kinesthetic sense.
[2] Do you remember the *harmonic minor scale?*

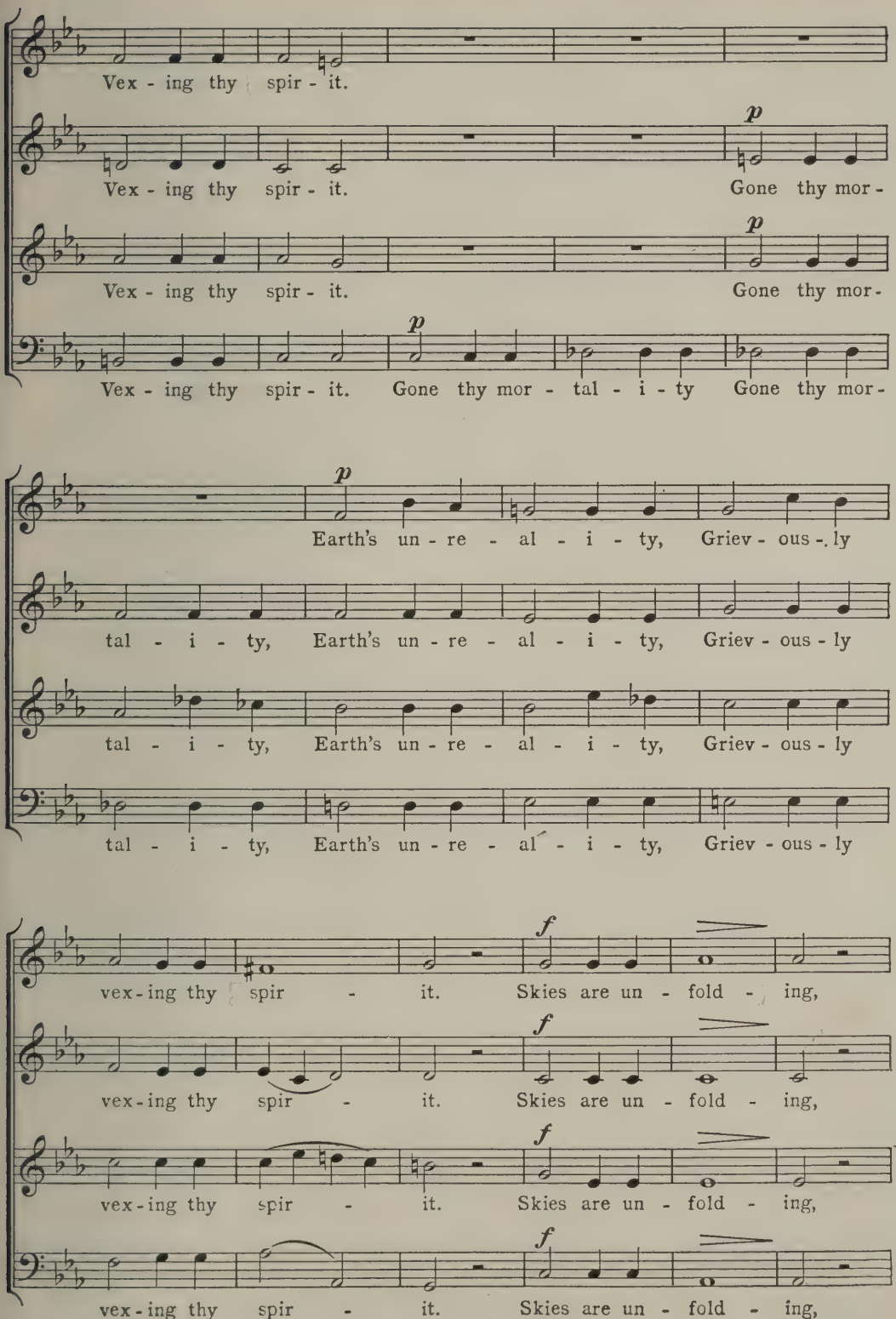
Chorus of Angels
(after Goethe's *Faust*)

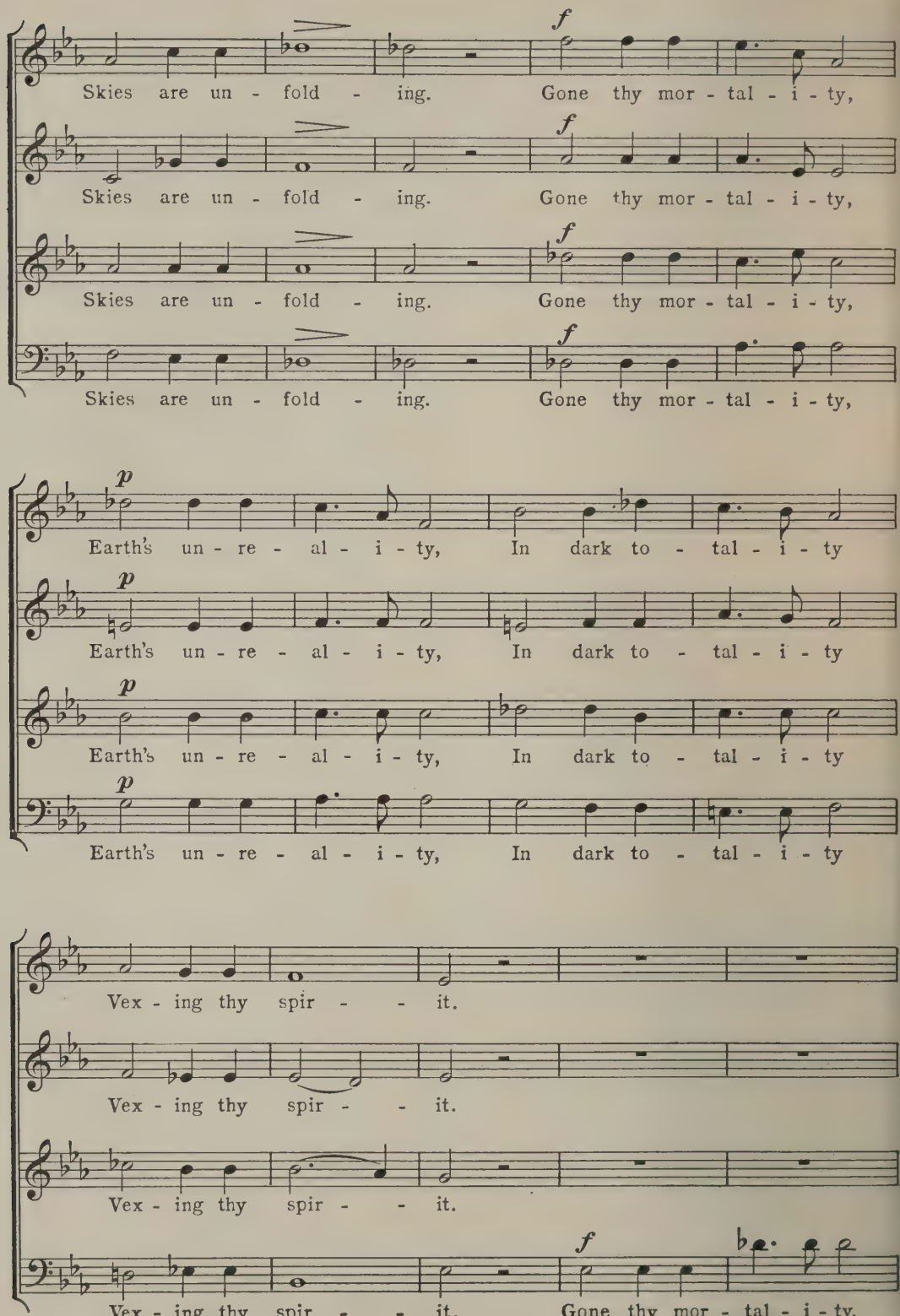
Franz Schubert
(1797–1828)
Composed in June, 1816

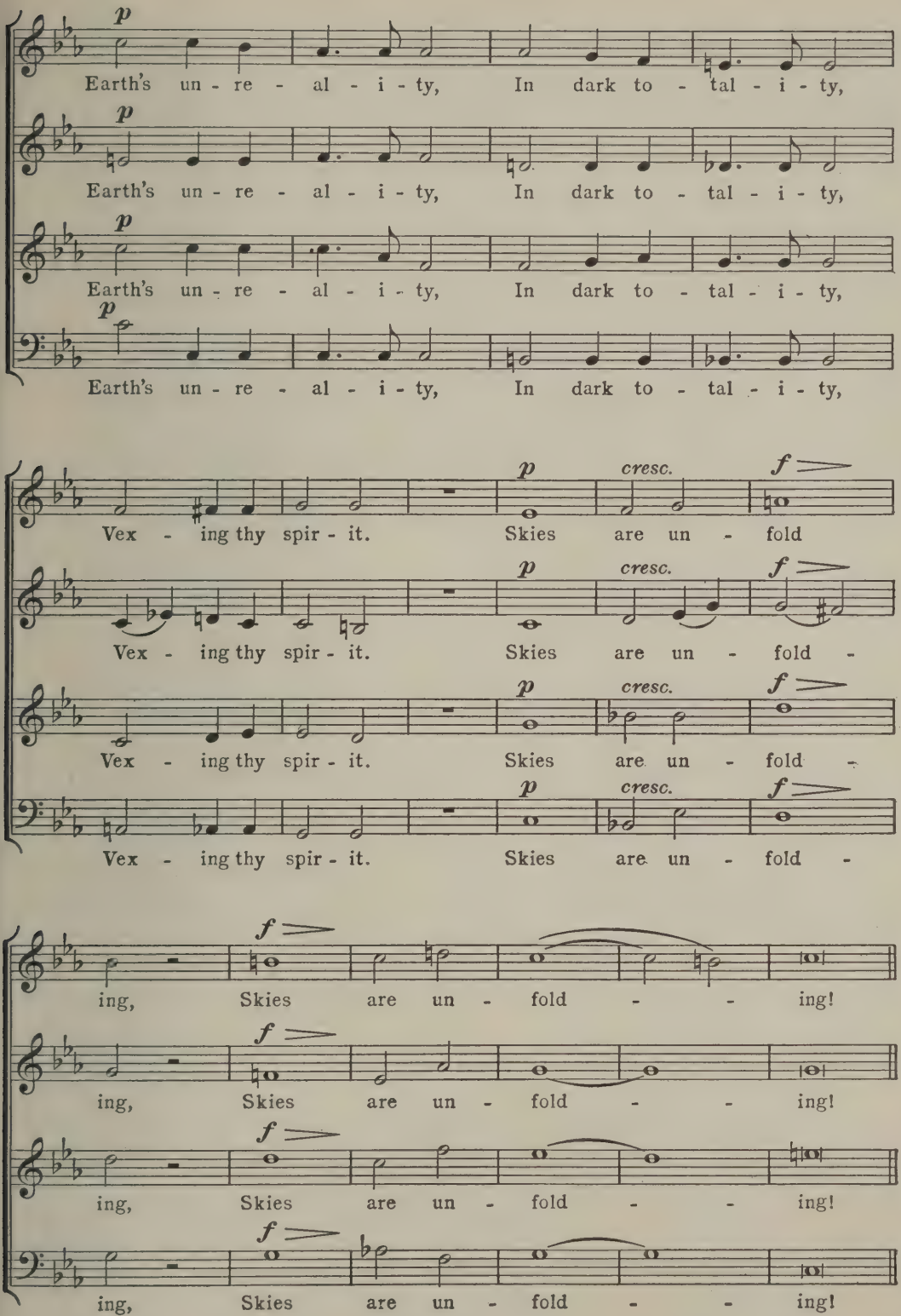
English text by Will Earhart

Largo




Vex - ing thy spir - it.
Vex - ing thy spir - it.
p
Gone thy mor -
Vex - ing thy spir - it.
p
Gone thy mor -
Vex - ing thy spir - it.
p
Gone thy mor - tal - i - ty
Gone thy mor -
p
Earth's un - re - al - i - ty,
Griev - ous - ly
tal - i - ty, Earth's un - re - al - i - ty, Griev - ous - ly
tal - i - ty, Earth's un - re - al - i - ty, Griev - ous - ly
tal - i - ty, Earth's un - re - al - i - ty, Griev - ous - ly
f
vex - ing thy spir - it. Skies are un - fold - ing,
vex - ing thy spir - it. Skies are un - fold - ing,
vex - ing thy spir - it. Skies are un - fold - ing,
vex - ing thy spir - it. Skies are un - fold - ing,


Skies are un - fold - ing. Gone thy mor - tal - i - ty,
Skies are un - fold - ing. Gone thy mor - tal - i - ty,
Skies are un - fold - ing. Gone thy mor - tal - i - ty,
Skies are un - fold - ing. Gone thy mor - tal - i - ty,
Earth's un - re - al - i - ty, In dark to - tal - i - ty
Earth's un - re - al - i - ty, In dark to - tal - i - ty
Earth's un - re - al - i - ty, In dark to - tal - i - ty
Earth's un - re - al - i - ty, In dark to - tal - i - ty
Vex - ing thy spir - - it.
Vex - ing thy spir - - it.
Vex - ing thy spir - - it.
Vex - ing thy spir - - it. Gone thy mor - tal - i - ty,


p
Earth's un - re - al - i - ty, In dark to - tal - i - ty,
p
Earth's un - re - al - i - ty, In dark to - tal - i - ty,
p
Earth's un - re - al - i - ty, In dark to - tal - i - ty,
p
Earth's un - re - al - i - ty, In dark to - tal - i - ty,
p cresc. f
Vex - ing thy spir - it. Skies are un - fold
p cresc. f
Vex - ing thy spir - it. Skies are un - fold -
p cresc. f
Vex - ing thy spir - it. Skies are un - fold -
p cresc. f
Vex - ing thy spir - it. Skies are un - fold -
f
ing, Skies are un - fold - - ing!
f
ing, Skies are un - fold - - ing!
f
ing, Skies are un - fold - - ing!
f
ing, Skies are un - fold - - ing!

OBSERVATIONS

The genius of Schubert has an inexplicable quality. In appearance, habits, bearing, he gave little indication of the glowing flame that burned so brilliantly in his soul. Only in his music did the modest, unassuming figure disclose that great reach of thought and imagination and that ardent preoccupation with matters that transcend daily routine that mark the creator of immortal works.

Schubert's songs are a world-heritage in which everyone shares. "The Erl King," "Death and the Maiden," "Who is Sylvia?" "The Wanderer," as well as countless others, are known to thousands, who know little other "classical" music. His Symphony in B-Minor—the "Unfinished"—is now almost a household work; and yet it is ever precious, and ever strange and alluring.

Schubert composed with such speed and finality that he seems only to have held the pen for some clear-eyed spirit. "Who is Sylvia?" was tossed off on the back of a tavern bill of fare. Songs once written were laid aside and forgotten. How many songs may have been forever lost by reason of his housekeeper's cleaning away the litter of papers can never be known. Had not Sir George Grove (of *Grove's Encyclopedia of Music and Musicians*) searched for and discovered bundles of dusty manuscripts relegated to dark closets, we would have a comparatively poor idea now of the reach of Schubert's genius. Beethoven was careless and untidy with respect to his person and his rooms, but he preserved his music; and in contrast to Schubert's improvisational way of composing, Beethoven worked and retouched his compositions again and again, seeking to make them as perfect as though they were to be judged by the great Creator of all beauty, before he could reconcile himself to releasing them. And yet Schubert's work again and again shows an almost divine perfection.

Of the composition here offered little need be said. Some inner unity pervades it, quite without regard to external features of design. A rhythmic movement represented by a half note followed by two quarter notes pulsates deeply and quietly under the surface of the moving tones; the initial measures reappear in the middle of the piece and are buoyed on to a different and more stirring pinnacle; the basses, alone, propound a motive that leaps over a wide interval, in contrast to the small intervallic progressions in all the preceding melody; at the end—in the last nine measures—the melody, creeping in humble reverence up the scale toward a final glory, reminds us faintly of the opening measures, and so ties the end to the beginning. But these are all subconscious details of a creative movement that was indivisible—that forecast the end in the very beginning—and to observe them does not greatly clarify our understanding or enhance our joy in the music. The best it can do is to increase our wonder.

* * * * * * * * * *

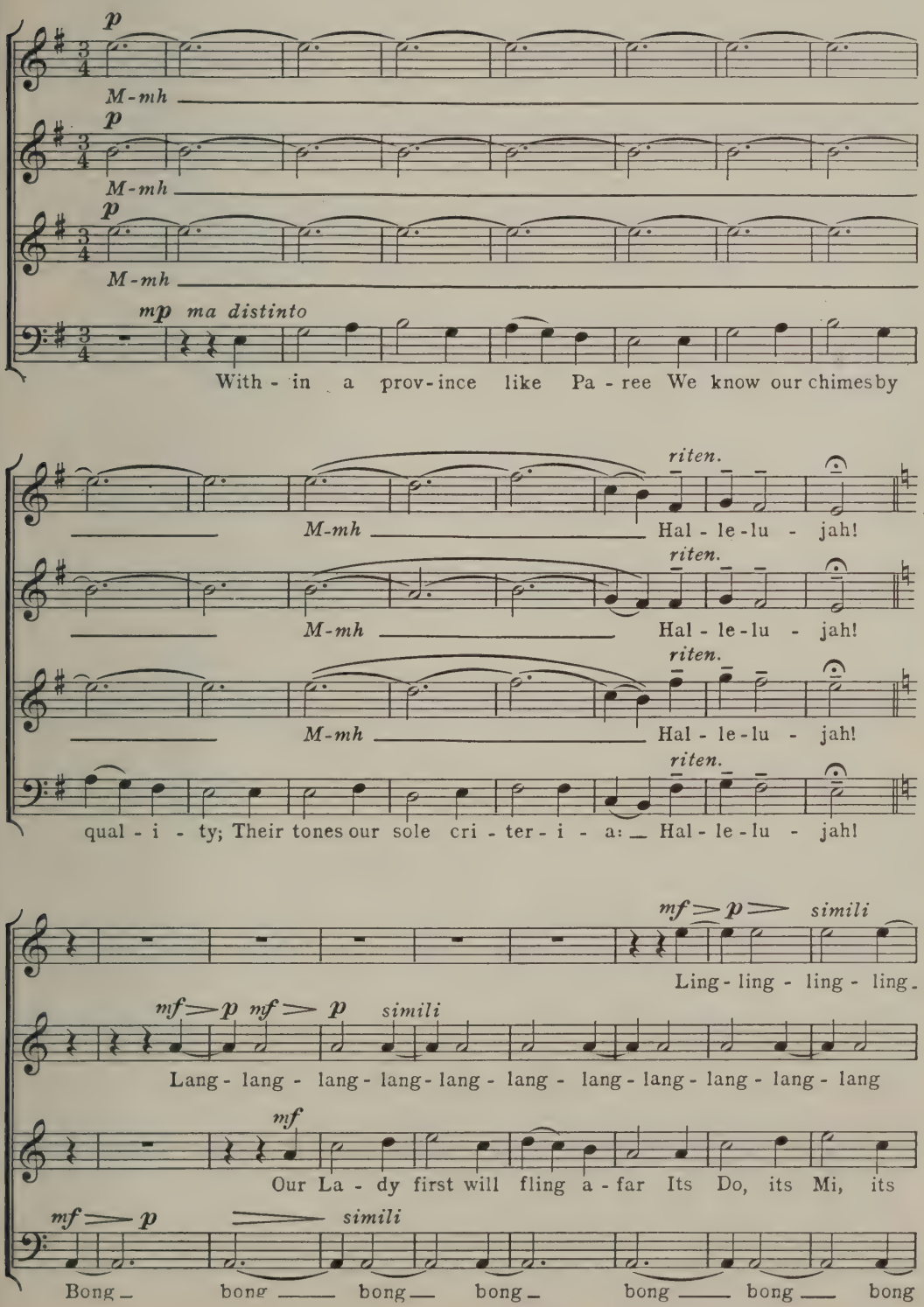
The author, as teacher and commentator, takes leave of the student here with considerable regret. As he has felt it, he has been talking directly to the student. Probably the student, on his part, feels that he has been led into many dusty roads and rocky paths of severe technical study. To the author these paths are all made pleasant by the green fields and waving trees of music that border them. For such distressing discipline as he has at times imposed, the author nevertheless asks pardon. On the other hand, if the student feels that some rays of light have come into his world, to brighten it a little, as a consequence of his having journeyed through this book, the author will feel that he can pardon himself for the book's severities.

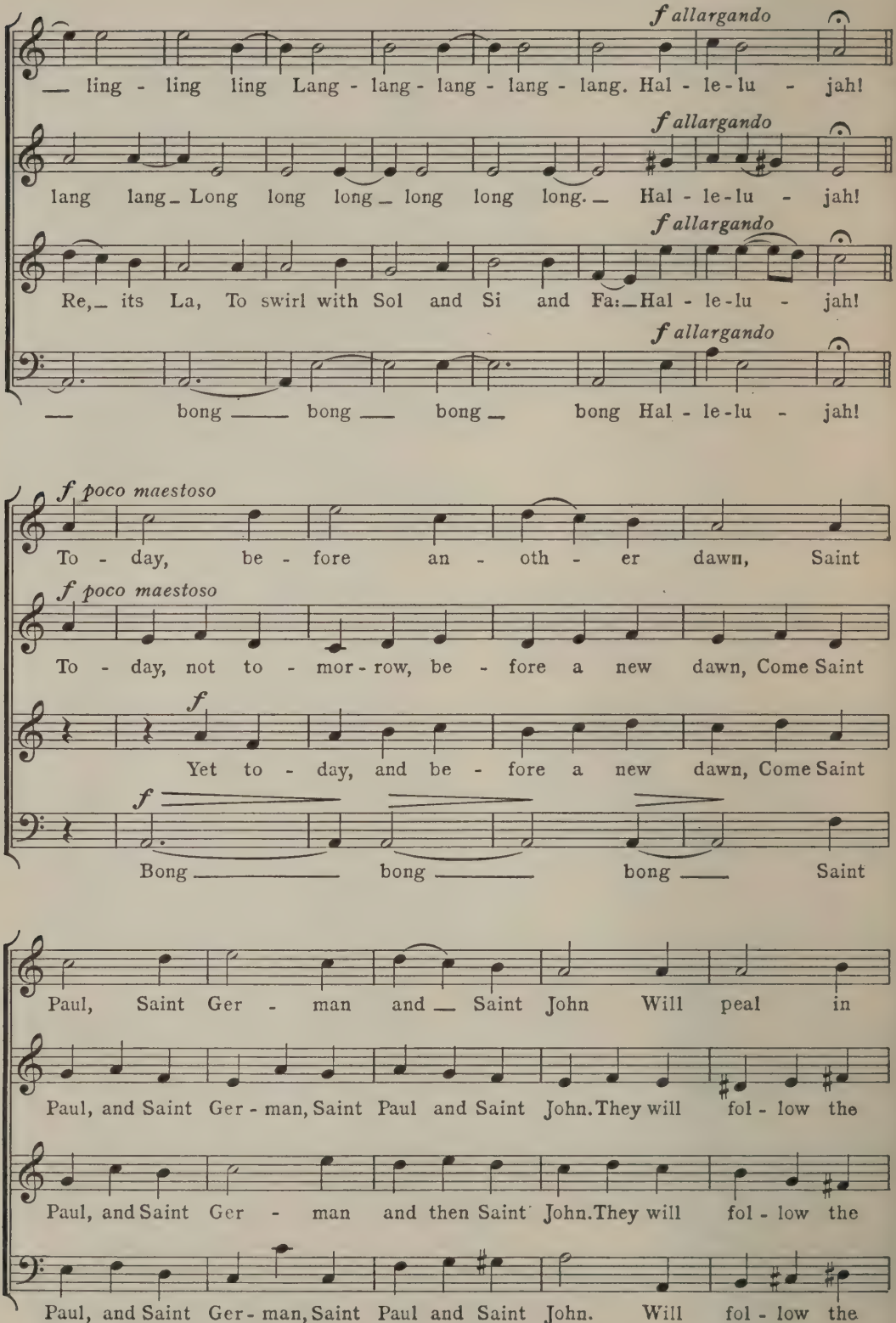
The Chimes of Paris

Translation from the French
by Alma Provini.
English verses by Will Earhart

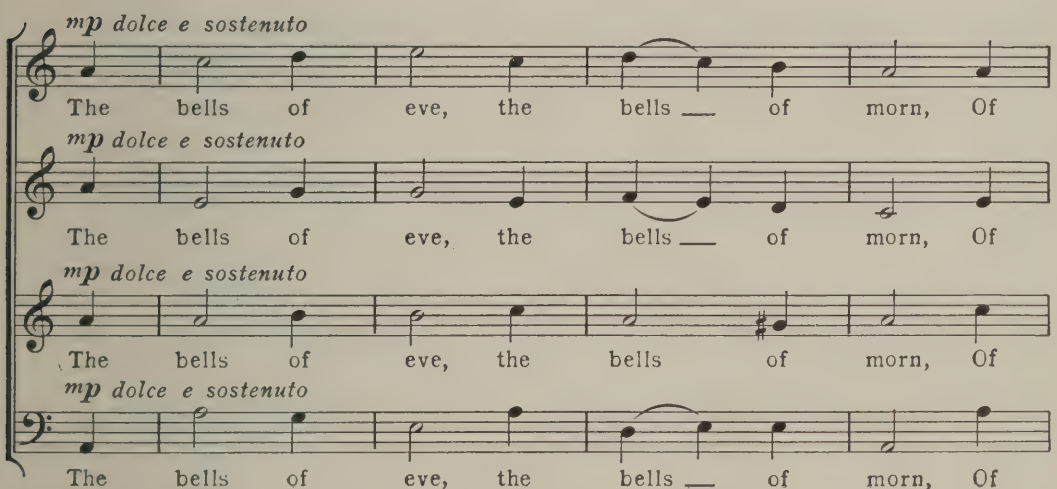
French Folksong
Arranged by Will Earhart

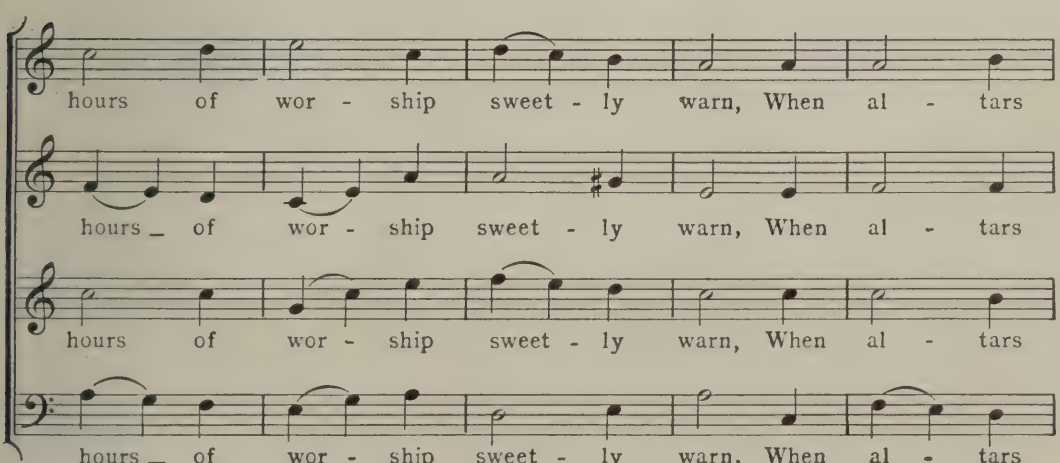
Andantino

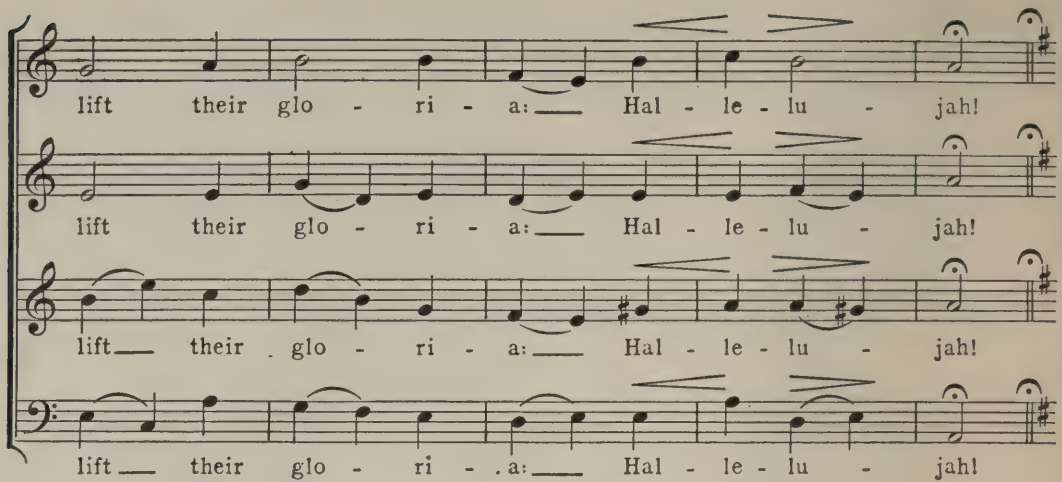

p
M-mh
mp ma distinto
With - in a prov - ince like Pa - ree We know our chimes by
riten.
Hal - le - lu - jah!
qual - i - ty; Their tones our sole cri - ter - i - a: Hal - le - lu - jah!
mf > p simili
Ling - ling - ling - ling -
Lang - lang - lang - lang - lang - lang - lang - lang - lang - lang - lang
mf
Our La - dy first will fling a - far Its Do, its Mi, its
Bong bong bong bong bong bong bong

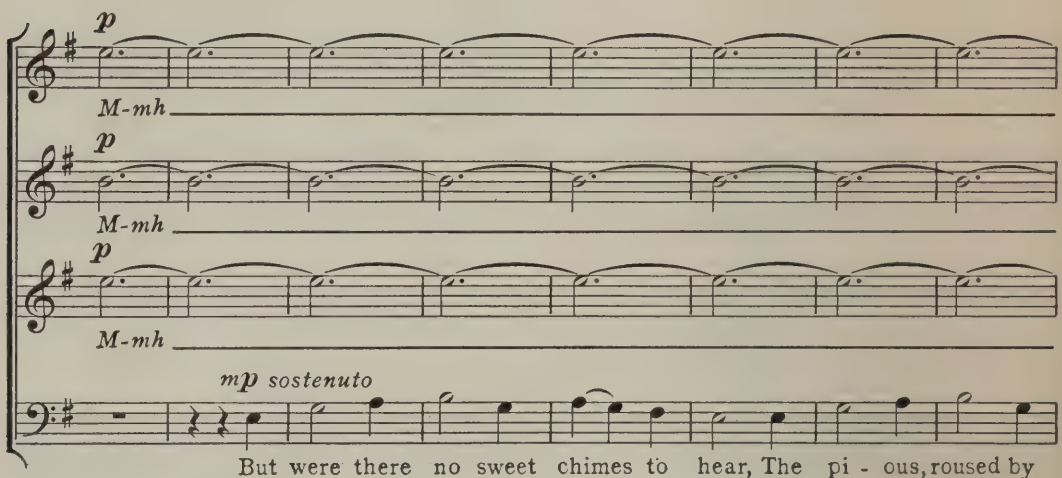

f allargando
— ling - ling ling Lang - lang - lang - lang - lang. Hal - le - lu - jah!
f allargando
lang lang — Long long long — long long long. — Hal - le - lu - jah!
f allargando
Re,— its La, To swirl with Sol and Si and Fa:—Hal - le - lu - jah!
f allargando
— bong —— bong — bong — bong Hal - le - lu - jah!
f poco maestoso
To - day, be - fore an - oth - er dawn, Saint
f poco maestoso
To - day, not to - mor - row, be - fore a new dawn, Come Saint
f
Yet to - day, and be - fore a new dawn, Come Saint
f
Bong —— bong —— bong — Saint
Paul, Saint Ger - man and — Saint John Will peal in
Paul, and Saint Ger - man, Saint Paul and Saint John. They will fol - low the
Paul, and Saint Ger - man and then Saint John. They will fol - low the
Paul, and Saint Ger - man, Saint Paul and Saint John. Will fol - low the

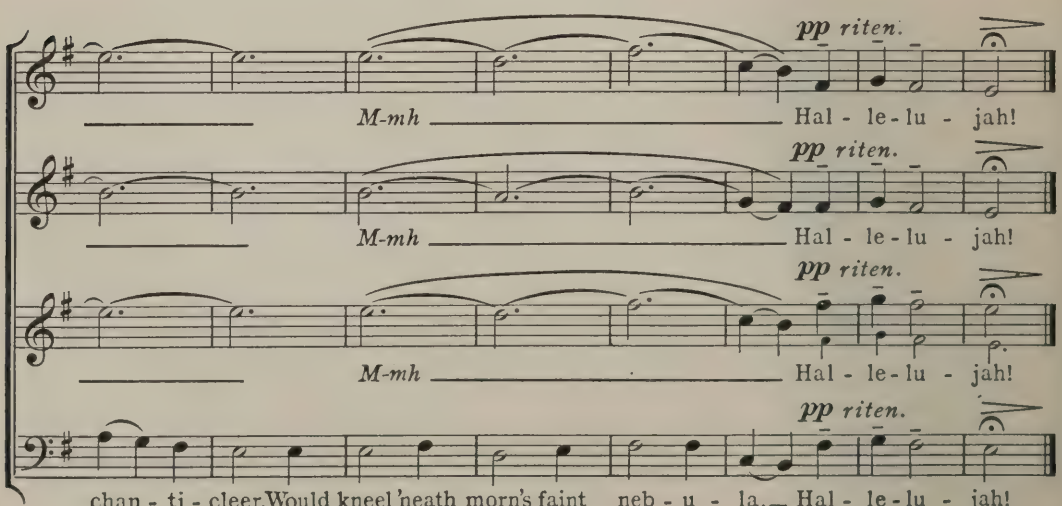
ff molto riten.
love - ly rep - li - ca. Hal - le - lu - - jah!
ff molto riten.
pat - tern in sweet rep - li - ca. Hal - le - lu - - jah!
ff molto riten.
lead in sweet rep - li - ca. Hal - le - lu - - jah!
ff molto riten.
pat - tern in sweet rep - li - ca. Hal - le - lu - - jah!


mp dolce e sostenuto
The bells of eve, the bells of morn, Of
mp dolce e sostenuto
The bells of eve, the bells of morn, Of
mp dolce e sostenuto
The bells of eve, the bells of morn, Of
mp dolce e sostenuto
The bells of eve, the bells of morn, Of


hours of wor - ship sweet - ly warn, When al - tars
hours of wor - ship sweet - ly warn, When al - tars
hours of wor - ship sweet - ly warn, When al - tars
hours of wor - ship sweet - ly warn, When al - tars


lift their glo - ri - a: Hal - le - lu - jah!
lift their glo - ri - a: Hal - le - lu - jah!
lift their glo - ri - a: Hal - le - lu - jah!
lift their glo - ri - a: Hal - le - lu - jah!

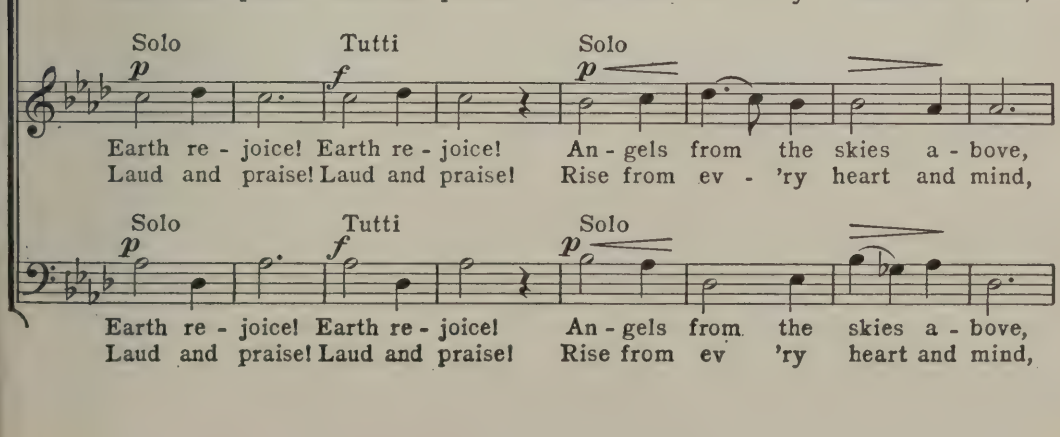

p
M-mh
p
M-mh
p
M-mh
mp sostenuto
But were there no sweet chimes to hear, The pi - ous, roused by

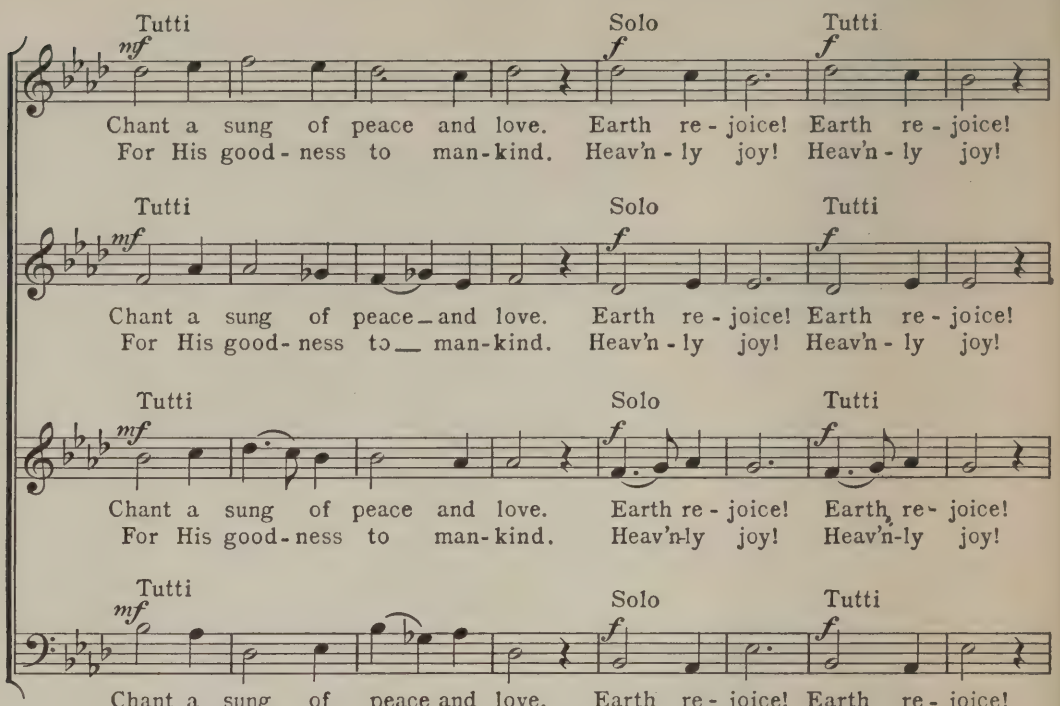

pp riten.
M-mh
Hal - le - lu - jah!
pp riten.
M-mh
Hal - le - lu - jah!
pp riten.
M-mh
Hal - le - lu - jah!
pp riten.
chan - ti - cleer, Would kneel 'neath morn's faint neb - u - la. Hal - le - lu - jah!

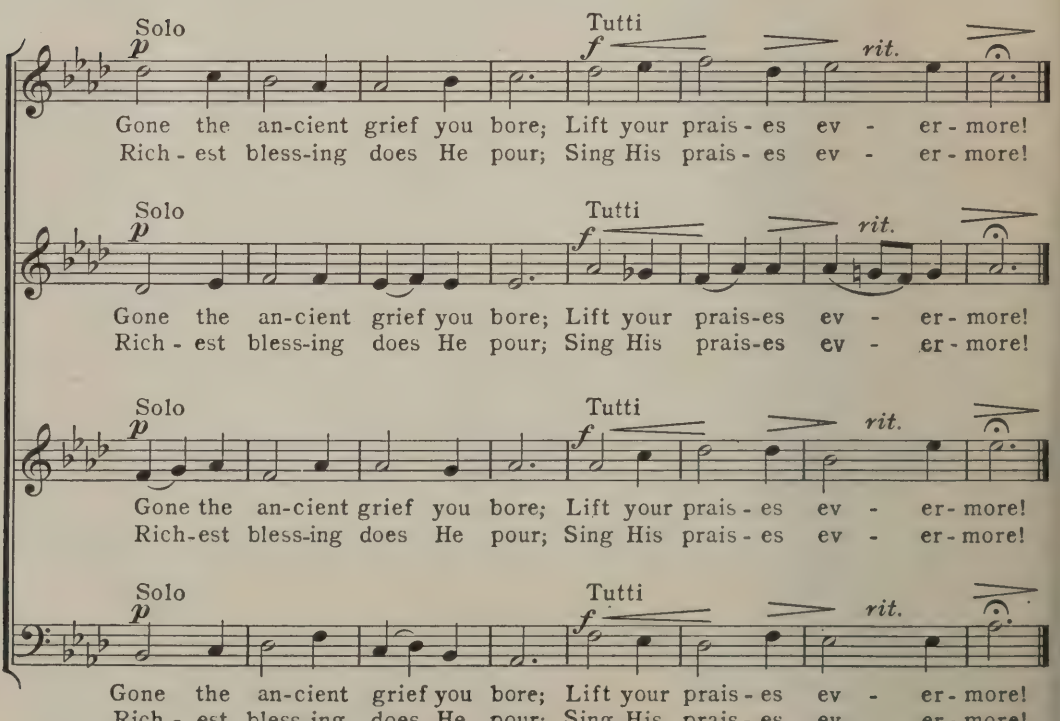
Blessed Night

Text adapted from the German
by Will Earhart

Allegretto — Old German Church Melody




Tutti
mf
Solo
f
Tutti
f
Chant a sung of peace and love. Earth re - joice! Earth re - joice!
For His good - ness to man - kind. Heav'n - ly joy! Heav'n - ly joy!
Tutti
mf
Solo
f
Tutti
f
Chant a sung of peace and love. Earth re - joice! Earth re - joice!
For His good - ness to man - kind. Heav'n - ly joy! Heav'n - ly joy!
Tutti
mf
Solo
f
Tutti
f
Chant a sung of peace and love. Earth re - joice! Earth re - joice!
For His good - ness to man - kind. Heav'n - ly joy! Heav'n - ly joy!
Tutti
mf
Solo
f
Tutti
f
Chant a sung of peace and love. Earth re - joice! Earth re - joice!
For His good - ness to man - kind. Heav'n - ly joy! Heav'n - ly joy!

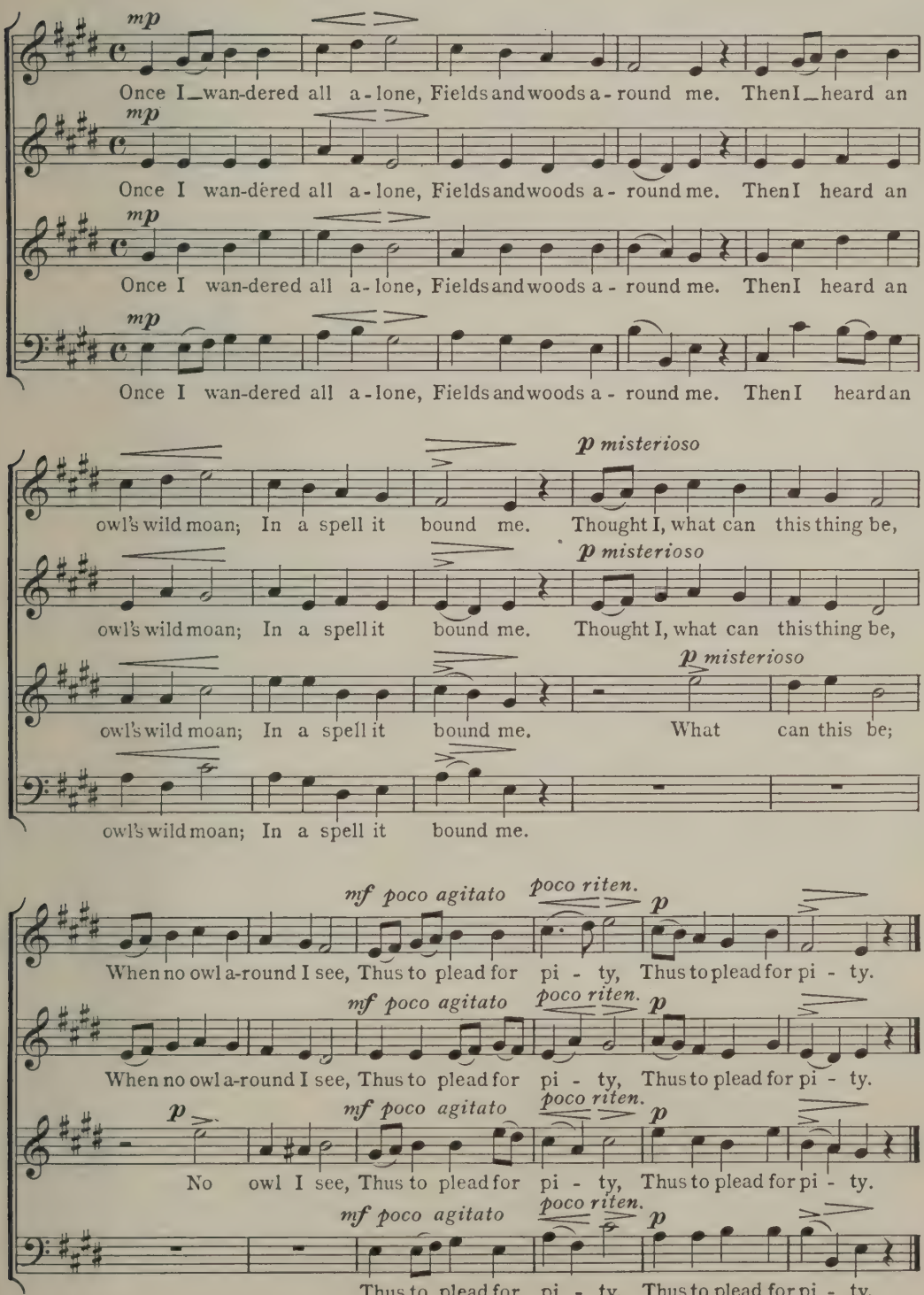

Solo
p
Tutti
f
rit.
Gone the an-cient grief you bore; Lift your prais - es ev - er - more!
Rich - est bless-ing does He pour; Sing His prais - es ev - er - more!
Solo
p
Tutti
f
rit.
Gone the an-cient grief you bore; Lift your prais-es ev - er - more!
Rich - est bless-ing does He pour; Sing His prais-es ev - er - more!
Solo
p
Tutti
f
rit.
Gone the an-cient grief you bore; Lift your prais - es ev - er - more!
Rich-est bless-ing does He pour; Sing His prais - es ev - er - more!
Solo
p
Tutti
f
rit.
Gone the an-cient grief you bore; Lift your prais - es ev - er - more!
Rich - est bless-ing does He pour; Sing His prais - es ev - er - more!

Once I Wandered All Alone

Translated from the Norwegian
by George Luddeckens.
English verse by Will Earhart

Norwegian Folksong
Arranged by Will Earhart

Allegro mistico

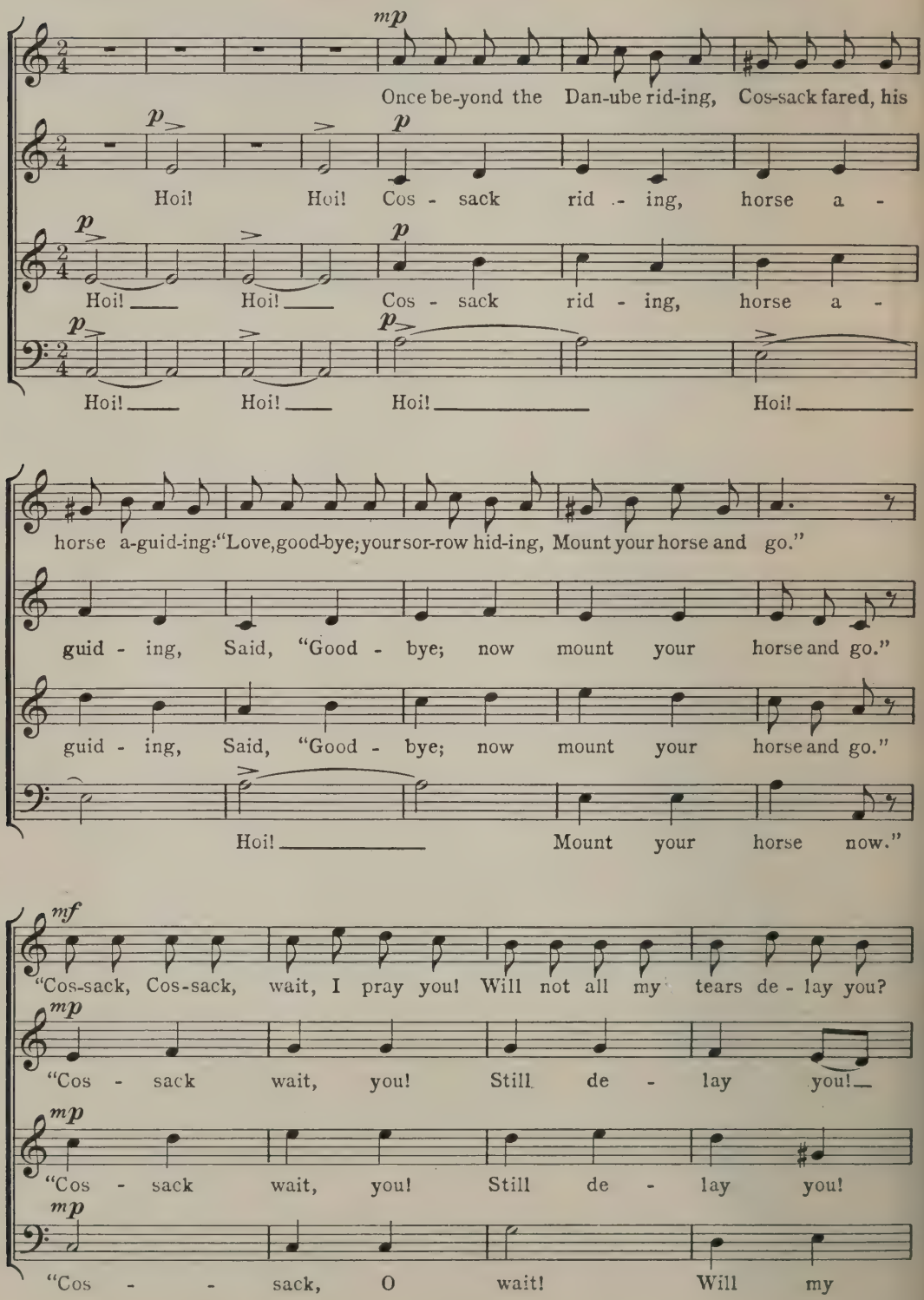

mp
Once I wan-dered all a-lone, Fields and woods a-round me. Then I heard an
owl's wild moan; In a spell it bound me. Thought I, what can this thing be,
p misterioso
What can this be;
mf poco agitato
poco riten.
p
When no owl a-round I see, Thus to plead for pi - ty, Thus to plead for pi - ty.
No owl I see, Thus to plead for pi - ty, Thus to plead for pi - ty.
Thus to plead for pi - ty, Thus to plead for pi - ty.

A Cossack Was Riding Beyond the Danube

Translation by Nina Klieger.
English verses by Will Earhart

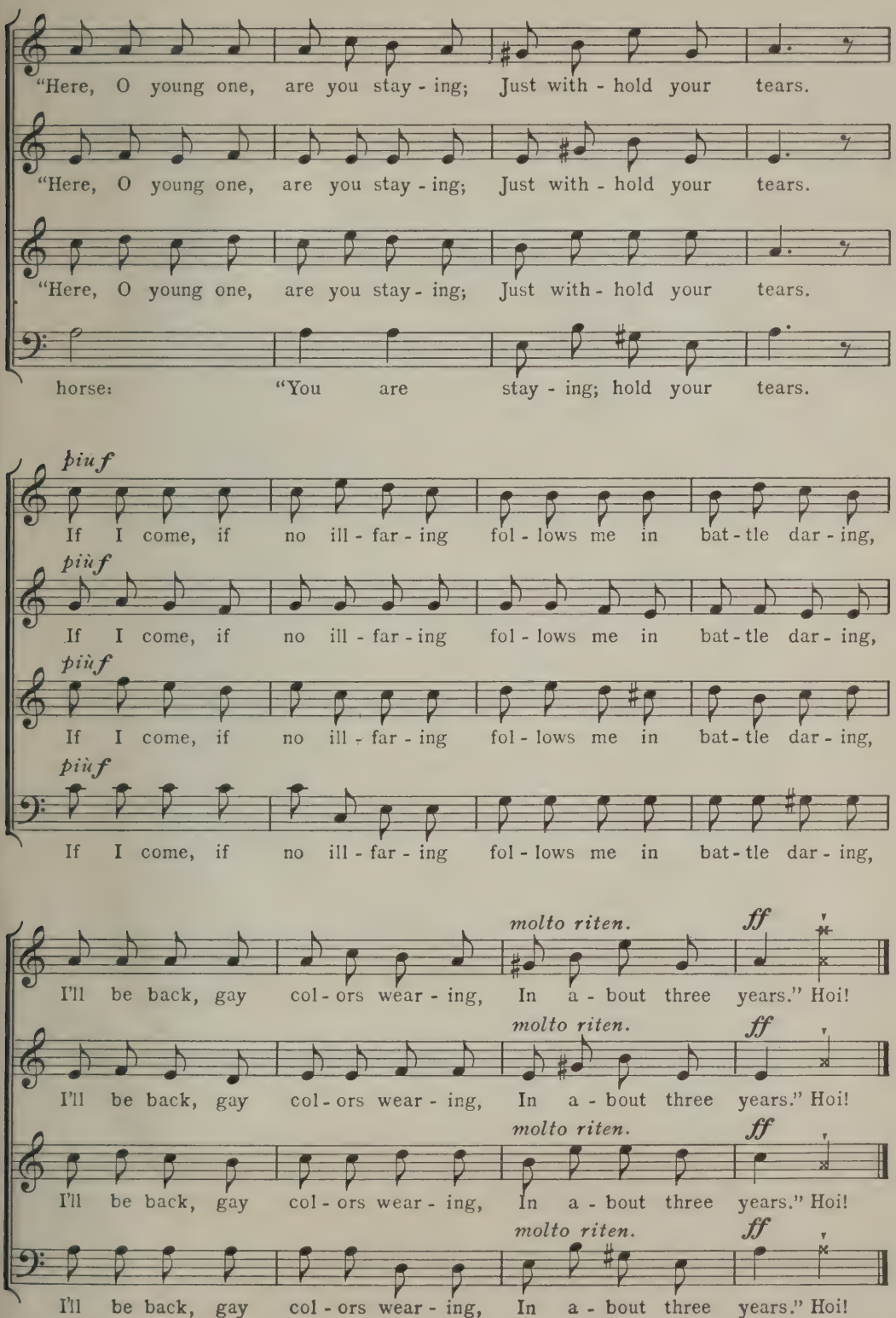
Ukrainian Folksong
Arranged by Will Earhart

Allegretto


mp
Once be-yond the Dan-ube rid-ing, Cos-sack fared, his
p
Hoi! Hoi! Cos - sack rid - ing, horse a -
Hoi! Hoi! Cos - sack rid - ing, horse a -
Hoi! Hoi! Hoi! Hoi!
horse a-guid-ing: "Love, good-bye; your sor-row hid-ing, Mount your horse and go."
guid - ing, Said, "Good - bye; now mount your horse and go."
guid - ing, Said, "Good - bye; now mount your horse and go."
Hoi! Mount your horse now."
mf
"Cos-sack, Cos-sack, wait, I pray you! Will not all my tears de - lay you?
mp
"Cos - sack wait, you! Still de - lay you!
"Cos - sack wait, you! Still de - lay you!
"Cos - - sack, O wait! Will my

poco più p
Who will now be - friend me, say you? Can you leave me so?"
poco più p
Who will stay you? Can you leave me so?"
poco più p
Who will stay you? Can you leave me so?"
poco più p
tears not de - lay you? say you."
mp
"Ah! Cos - sack, Ah!
mf
Hoi!
mp
Hoi! "Ah! Cos - sack, Ah! my
mf
Hoi!
Hoi!
f
"Do not wring your heads so tight-ly, Rub not eyes that
mf
Hoi!
Hoi!
mf
"Wring your heads not, Rub your
Cos - sack, Will you be com - - ing?
Cos - sack, Will you come back a - gain?
shine so bright-ly. Bear-ing hon-ors, rid-ing light-ly, Back from war I'll come.
eyes not. Bear - ing hon - ors, Back I'm com-ing.

mf
Nay, for me there is no pleas-ure; You a-lone are all my treas-ure;
mf
Nay, for me there is no pleas-ure; You a-lone are all my treas-ure;
mp
Wring your hands not, nor
mp
Wring your hands not, nor
mp
poco più animato
f
On-ly sor-row is my meas-ure, Love, when you are gone." Hoi!
mp
poco più animato
f
On-ly sor-row is my meas-ure, Love, when you are from me gone." Hoi!
mp
poco più animato
f
sor - row meas - ure when I am from you gone." Hoi!
mp
poco più animato
f
sor - - row when I'm gone." Hoi!
f con energico
Hoi! But the cos-sack, ne'er de-lay-ing, whis-tled to his horse a-neigh-ing:
f con energico
Hoi! But the cos-sack, ne'er de-lay-ing, whis-tled to his horse a-neigh-ing:
f con energico
Hoi! But the cos-sack, ne'er de-lay-ing, whis-tled to his horse a-neigh-ing:
f con energico
Hoi! But cos - sack whis - - tled his


"Here, O young one, are you stay - ing; Just with - hold your tears.
"Here, O young one, are you stay - ing; Just with - hold your tears.
"Here, O young one, are you stay - ing; Just with - hold your tears.
horse: "You are stay - ing; hold your tears.
piu f
If I come, if no ill - far - ing fol - lows me in bat - tle dar - ing,
più f
If I come, if no ill - far - ing fol - lows me in bat - tle dar - ing,
più f
If I come, if no ill - far - ing fol - lows me in bat - tle dar - ing,
più f
If I come, if no ill - far - ing fol - lows me in bat - tle dar - ing,
molto riten.
ff
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